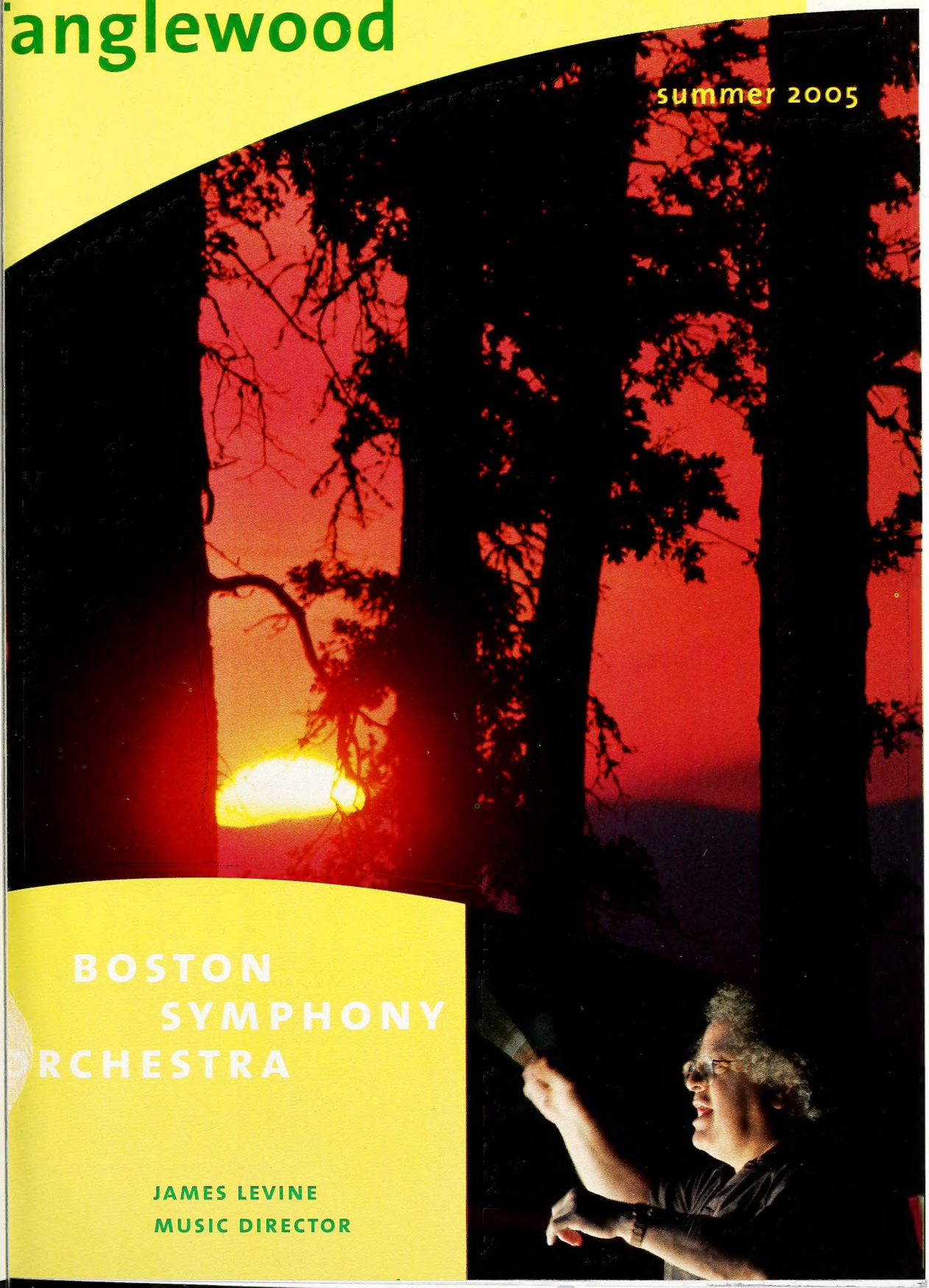
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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,...which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present



BSO Archives

After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

A "Special Focus" Exhibit at the Tanglewood Visitor Center
James Levine: A New Era for the BSO

On October 28, 2001, the BSO's Board of Trustees announced that, as of the 2004-2005 season, James Levine would become the Boston Symphony Orchestra's fourteenth music director—and the first American-born conductor to hold that position. Drawing on materials in the BSO Archives as well as materials made available from the Cleveland Orchestra Archives and Metropolitan Opera Archives, this exhibit traces the remarkable career of James Levine, including his BSO conducting debut in April 1972, at the age of 28, when he filled in for an ailing Rafael Kubelik. The exhibit also puts Maestro Levine's appointment into an historical context by examining the BSO's tradition of hiring foreign-born and -trained conductors that began with the appointment in 1881 by BSO founder Henry Lee Higginson of German-born Georg Henschel as the orchestra's first music director.





The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca. 1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

Marking its 65th anniversary this year, the Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced musicians who have completed all or most of their formal training. Some 150 young artists, all attending the TMC on full fellowships that underwrite tuition, room, and board, participate in a program including chamber and orchestral music, opera and art song, and a strong emphasis on music of the 20th and 21st centuries. TMC Orchestra highlights this summer include an all-Wagner concert (*Die Walküre*, Act I, and *Götterdämmerung*, Act III, with some of the world's foremost Wagner singers) conducted by James Levine (working with the TMCO for the first time); TMCO performances led by Stefan Asbury, Rafael Frühbeck de Burgos, Kurt Masur (on the orchestra's opening concert), and Ingo Metzmacher, as well as by this year's TMC Conducting



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5:30pm to closing of the grounds
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7pm through intermission



Fellows; plus, as part of Tanglewood on Parade, Seiji Ozawa's return to the TMCO podium (leading Beethoven's *Leonore* Overture No. 3). To open the TMC season, the Mark Morris Dance Group returns for its third week-long annual collaboration with the Tanglewood Music Center, culminating in two joint MMDG/TMC performances, including a new work commissioned by the TMC with choreography (to Milhaud's *La Création du monde*) by Mark Morris. The 2005 Festival of Contemporary Music, directed by composer John Harbison, offers a programming "anthology" (Harbison's own word) of birthday commemorations (marking George Perle's 90th, Pierre Boulez's 80th, and Harrison Birtwistle's 70th), attention to young composers (notably in a concert by the new music ensemble *eighth blackbird*), music of composers rarely heard at Tanglewood, and works by members of the TMC's composition faculty. 2005 also sees a number of new works specially commissioned for the TMC's 65th anniversary (to be performed as part of the Sunday-morning concert series); resumption of the TMC's Bach cantata performance seminar led by conductor Craig Smith, culminating in a July 31 performance of cantatas 37, 118, and 201 (the great secular cantata *Der Streit zwischen Phoebus und Pan*), and a first-time collaboration of TMC Vocal Fellows with Keith Lockhart and the Boston Pops Orchestra for a special "Sondheim Celebration" on July 13 marking Stephen Sondheim's 75th birthday. Ongoing TMC programs include seminars in the string quartet, and Prelude concerts in Ozawa Hall on Saturdays at 6 p.m. and Sundays at 1 p.m. prior to the Saturday and Sunday BSO concerts.

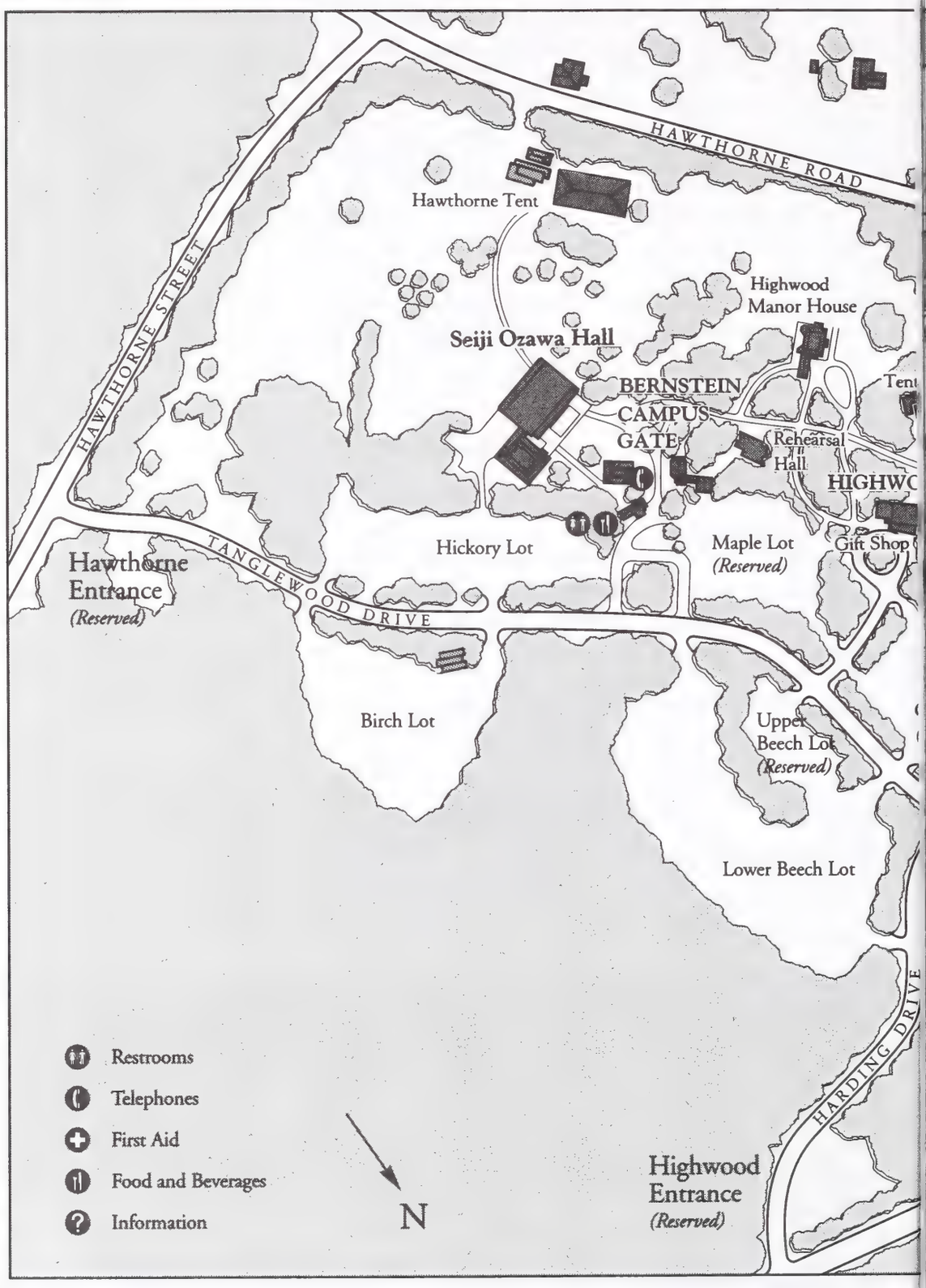
It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, Stephanie Blythe, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

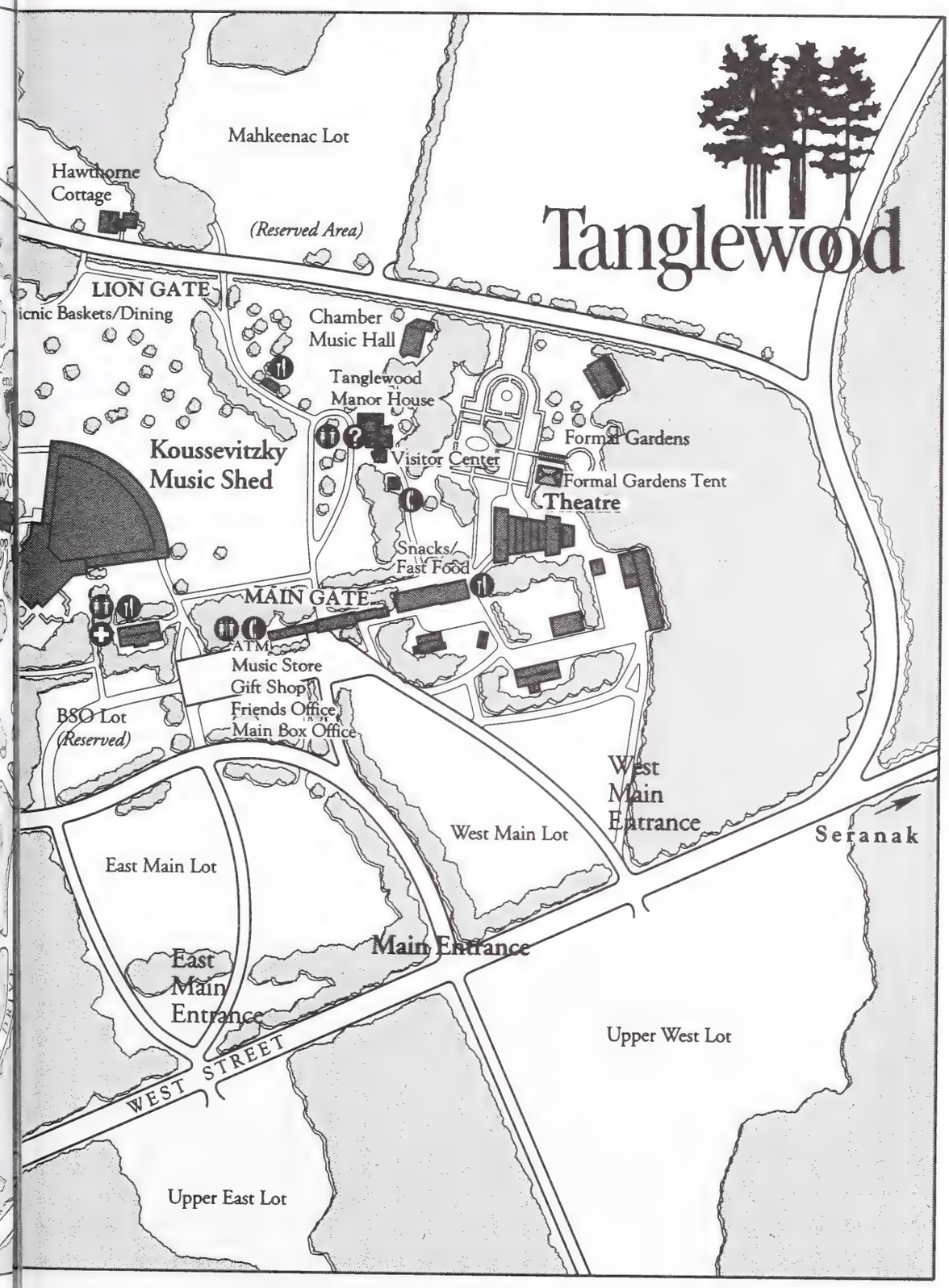
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.



Walter H. Scott

Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall


HAWTHORNE ROAD
HAWTHORNE STREET
Hawthorne Tent
Highwood
Manor House
Seiji Ozawa Hall
BERNSTEIN
CAMPUS
GATE
Rehearsal
Hall
HIGHWC
Tent
Hickory Lot
Maple Lot
(Reserved)
Gift Shop
Hawthorne
Entrance
(Reserved)
TANGLEWOOD DRIVE
Birch Lot
Upper
Beech Lot
(Reserved)
Lower Beech Lot
HARDING DRIVE
Restrooms
Telephones
First Aid
Food and Beverages
Information
N
Highwood
Entrance
(Reserved)


Tanglewood
Mahkeenac Lot
Hawthorne Cottage
(Reserved Area)
LION GATE
icnic Baskets/Dining
Chamber Music Hall
Tanglewood Manor House
Koussevitzky Music Shed
Visitor Center
Formal Gardens
Formal Gardens Tent
Theatre
Snacks/ Fast Food
MAIN GATE
ATM
Music Store
Gift Shop
Friends Office
Main Box Office
BSO Lot (Reserved)
West Main Entrance
West Main Lot
Seranak
East Main Lot
Main Entrance
East Main Entrance
Upper West Lot
WEST STREET
Upper East Lot

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Marie Feder
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Tent Club
Carolyn and William Corby

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EDUCATION
Gabe Kosakoff, *Vice-Chair*
BSAV Encore Bus Trip
Marcia Friedman
Historical Preservation
Polly Pierce
The Joys of Tanglewood (Berkshire Museum Series)
Ron Winter
Carol Kosakoff
Talks & Walks
Rita Kaye
Joyce Kates
Training Coordinators
Alexandra Warshaw
Rose Foster
Watch & Play
Margery Steinberg
Judy Borger
Youth Activities
Brian Rabuse
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•

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Ned Dana
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Joyce and Ivan Kates
Personnel Coordinator
Mary Spina
Ready Team
Karen Methven
Susan Barnes
Retired Volunteers Club
Judith Cook
Passes/Tickets
Pat Henneberry

•

TMC
Ginger Elvin, *Vice-Chair*
TMC Lunch Program
Howard and Sue Arkans
Transportation Coordinator
Gus Leibowitz
Opening Exercises
Mary Blair
TOP Picnic
Arline Breskin
Rosalie Beal



IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

PLEASE NOTE: TANGLEWOOD IS PLEASED TO OFFER A SMOKE-FREE ENVIRONMENT. WE ASK THAT YOU REFRAIN FROM SMOKING ANYWHERE ON THE TANGLEWOOD GROUNDS. DESIGNATED SMOKING AREAS ARE MARKED OUTSIDE THE ENTRANCE GATES.

Latecomers will be seated at the first convenient pause in the program.
If you must leave early, kindly do so between works or at intermission.
Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

FOR THE SAFETY OF, AND IN CONSIDERATION OF, YOUR FELLOW PATRONS, PLEASE NOTE THAT SPORTS ACTIVITIES, BALL PLAYING, BICYCLING, SCOOTERS, KITE FLYING, FRISBEE PLAYING, BARBEQUING, PETS, AND TENTS OR OTHER STRUCTURES ARE NOT PERMITTED ON THE TANGLEWOOD GROUNDS.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

THANK YOU FOR YOUR COOPERATION.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

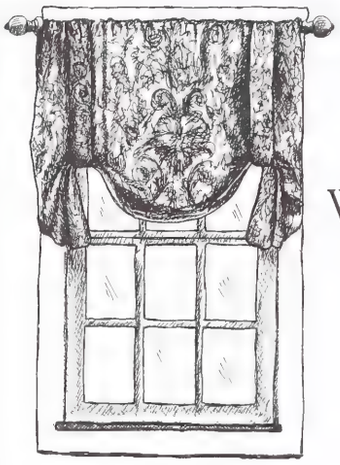
THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered several days in advance at www.bso.org.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. IN CASE OF RAIN ON THE DAY OF SELECTED BSO AND BOSTON POPS CONCERTS, AND SUBJECT TO TICKET AVAILABILITY, patrons can upgrade a regular lawn ticket at the Box

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Office, at $10 per ticket for a seat in the rear of the Shed and $20 per ticket for a seat in the middle of the Shed.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $16 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. During Open Rehearsals, a special children's area with games and activities behind the Tanglewood Visitor Center is available for children, who must be accompanied by an adult at all times.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

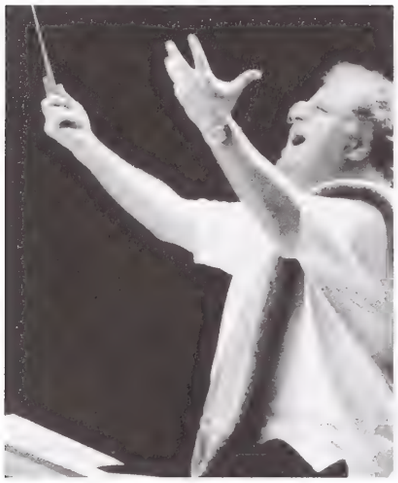
THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

JAMES LEVINE


Koichi Miura

James Levine became Music Director of the Boston Symphony Orchestra in the fall of 2004, having been named Music Director Designate in October 2001. He is the orchestra's fourteenth music director since the BSO's founding in 1881 and the first American-born conductor to hold that position. Mr. Levine opened his first BSO season with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which also went to Carnegie Hall. His 2004-05 season also included appearances at Symphony Hall as pianist with the Boston Symphony Chamber Players and in a four-hand Schubert recital with Evgeny Kissin, the latter program performed also at Carnegie and recorded live. This summer at Tanglewood he leads concerts with both the Boston Symphony and the Tanglewood Music Center Orchestra. Mr. Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen. Highlights of his twelve BSO programs for 2005-06 (three of which again go to Carnegie Hall) include a season-opening all-French program; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Leon Kirchner, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg, each of whom, in strikingly similar ways, opened new vistas in musical language and thought. Also in 2005-06 Mr. Levine will appear as pianist and conductor in a Beethoven/Schoenberg program with the Boston Symphony Chamber Players, and he will lead the orchestra on tour in Chicago, Newark (at the New Jersey Performing Arts Center), Philadelphia, and Washington, D.C.

Maestro Levine also remains as Music Director of the Metropolitan Opera, where, in the 34 years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. In 2004-05 he conducted 47 performances of eight operas (including new productions of *Die Zauberflöte* and *Faust*), as well as the Metropolitan's annual Pension Fund concert (a gala for the 50th anniversary of Mirella Freni's stage debut) and three programs each with the MET Orchestra and the MET Chamber Ensemble at Carnegie. At the Metropolitan Opera in 2005-06 James Levine will lead a new production of Donizetti's *Don Pasquale*, a special Opening Night Gala, and revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*. In addition, he will again conduct three concerts each with the MET Orchestra and MET Chamber Ensemble at Carnegie. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music

director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

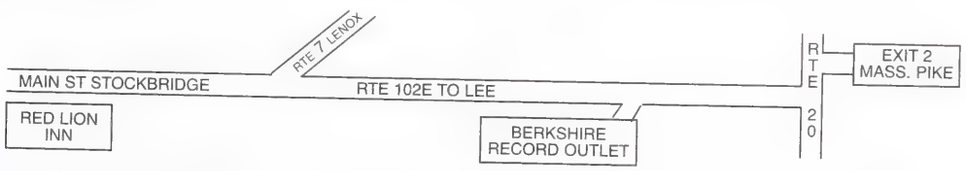
Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.

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JAMES LEVINE
Music Director

TANGLEWOOD 2005

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan°
*Wendy Putnam
*Xin Ding
§Gerald Elias

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

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Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

---

* *Participating in a system of rotated seating*
° *On leave*
§ *Substitute player*

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

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directed by Daniela Varon

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by William Shakespeare
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directed by Tina Packer

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adapted from Edith Wharton
by Dennis Krausnick

The Tricky Part
written and performed by Martin Moran
directed by Seth Barrish

The Tell-Tale Poe
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Laura Barnett-Mulligan

A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 124th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

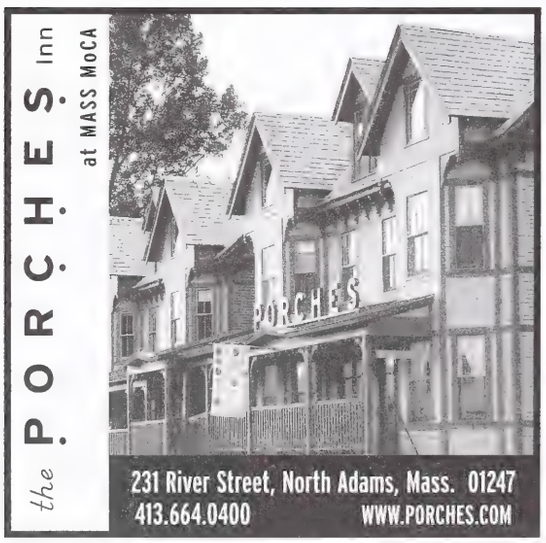
Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).



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In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, and Sir Michael Tippett. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Now the BSO's Conductor Emeritus, Mr. Haitink has led the orchestra in Boston, New York, at Tanglewood, and on tour in Europe. He has also recorded with the orchestra and taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004.

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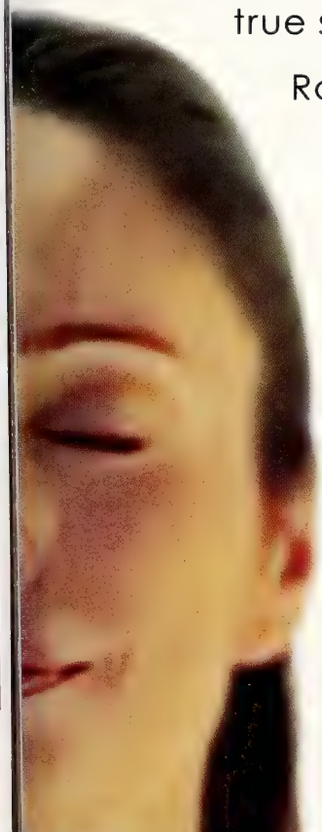


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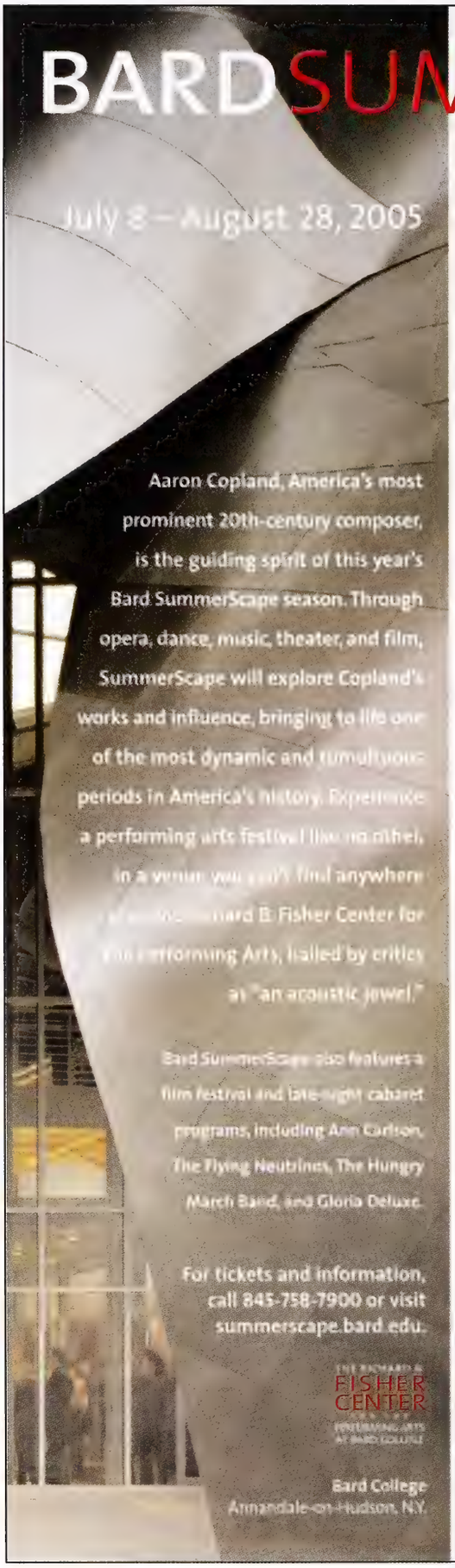


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OPERA

Regina

July 29, 31, August 3, 5, 6

Text and music by Marc Blitzstein, based on *The Little Foxes* by Lillian Hellman
The American Symphony Orchestra, conducted by Leon Botstein, music director
Directed by Peter Schneider
Set design by Judy Pfaff
Costume design by Garry Lennon
Lighting design by Natasha Katz

The Tender Land

August 4, 6, 7, 10–12

An opera by Aaron Copland
Libretto by Erik Johns
The American Symphony Orchestra, James Bagwell conducting
Directed by Erica Schmidt

DANCE

Martha Graham Dance Company

July 8–10

Cave of the Heart, music by Samuel Barber
Hérodiade, music by Paul Hindemith
Appalachian Spring, music by Aaron Copland
The American Symphony Orchestra, Aaron Sherber conducting
Narration by Blythe Danner

THEATER

Rocket to the Moon

July 14–17, 22–24

A play by Clifford Odets
Directed by Daniel Fish

JAZZ

Vince Giordano's Nighthawks

August 26

Jazz at Lincoln Center Presents The Afro-Latin Jazz Orchestra

August 27

BARD MUSIC FESTIVAL

Sixteenth season

Copland and His World

August 12–14, 19–21

Two weekends of concerts, panels, and other events bring the musical world of American composer Aaron Copland to life.

MUSICAL THEATER

The Golden Apple

August 28

Music composed by Jerome Moross
Written by John LaTouche

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Copland
and His World

AUGUST 12–14 and AUGUST 19–21, 2005

The Bard Music Festival's sixteenth season explores the musical world of American composer Aaron Copland (1900–90) with concerts, panels, and special events in the Frank Gehry–designed Fisher Center and other venues on Bard's scenic mid-Hudson Valley campus.



FRIDAY, AUGUST 12

PROGRAM ONE

AARON COPLAND, AN AMERICAN MASTER

All-Copland program

SATURDAY, AUGUST 13

PROGRAM TWO

PARIS, BOULANGER, AND JAZZ

Works by Copland, Milhaud, Stravinsky, Thomson, others

PROGRAM THREE

COPLAND, THE EARLY YEARS

Works by Copland, Antheil, Thomson; American Symphony Orchestra, Leon Botstein, conductor

SUNDAY, AUGUST 14

PROGRAM FOUR

COPLAND, ADVOCATE OF CONTEMPORARY AMERICAN MUSIC

Works by Copland, Cowell, Sessions, Ives, Varèse, others

PROGRAM FIVE

VARIETIES OF ENGAGEMENT: THE AMERICAN JEWISH COMPOSERS

Works by Copland, Gershwin, Rodgers, Berlin, Goldmark, others

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FRIDAY, AUGUST 19

PROGRAM SIX

SOUTH OF THE BORDER

Works by Copland, Revueltas, Chávez, Villa-Lobos, others

SATURDAY, AUGUST 20

PROGRAM SEVEN

AARON COPLAND AND THE FOLK REVIVAL

Performance with Peggy Seeger and Mike Seeger

PROGRAM EIGHT

THE LURE OF NEOCLASSICISM

Works by Copland, Stravinsky, Diamond, Carter, Bowles, others

SPECIAL EVENT

COPLAND'S PIANO FANTASY

Performance with commentary by Michael Boriskin

PROGRAM NINE

IN SEARCH OF A NEW NATIONAL VOICE

Works by Copland, Barber, Roy Harris, Kern; American Symphony Orchestra, Leon Botstein, conductor

SUNDAY, AUGUST 21

PROGRAM TEN

TANGLEWOOD AND POSTWAR TENSIONS

Works by Copland, Cage, Boulez, Foss, Del Tredici, Britten, others

PROGRAM ELEVEN

THE TRIUMPH OF THE AMERICAN SYMPHONIC TRADITION

Works by Copland, Cowell, Still, Sessions, others; American Symphony Orchestra, Leon Botstein, conductor

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a legacy of giving

ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

PHOTOGRAPHY: MICHAEL LUTCH

One day, after giving her time stuffing envelopes, Anna asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

If you would like more information on supporting the BSO, Tanglewood, or Pops with a bequest, please call Elizabeth A. Stevens at (413)637-5149 or e-mail estevens@bso.org. You may be assured of complete confidentiality.

'05 berkshire theatre festival

the main stage

side by side by sondheim June 21 - July 9

Music and lyrics by Stephen Sondheim, With music by Leonard Bernstein, Mary Rodgers, Richard Rodgers, Jule Styne; Continuity by Ned Sherrin, Directed by Gary M. English

The very best songs from America's greatest composer's most wonderful musicals, *Side by Side by Sondheim* with Arrested Development's Jessica Walter is BTF's Must See 2005 Season Opener.

equus July 12 - 23

By Peter Shaffer, Directed by Scott Schwartz

Alan Strang has done a terrible thing, and psychiatrist Martin Dysart needs to find out why in Peter Shaffer's shocking psychological.Nudity/adult themes. Not recommended for children.

american buffalo July 26 - August 13

By David Mamet, Directed by Anders Cato

In 1976 three raging, hopelessly disenfranchised characters in American Buffalo stormed across the country's consciousness, changing the American theatre forever. Adult themes. Not recommended for children.

souvenir August 17 - September 3

A play with music by Stephen Temperley, Directed by Vivian Matalon

Florence Foster Jenkins couldn't carry a tune in a bucket, but in 1943 she proved that deep pockets, a strong will and a passionate desire to sing can sell out Carnegie Hall!

the unicorn theatre

i do! i do! May 26 - June 25

Book and lyrics by Tom Jones, Music by Harvey Schmidt, Directed by Sarah Gurfield

Nominated for seven Tonys, an endearing story of a life framed by the musical highs and lows of a marriage made in roller coaster heaven, *I Do! I Do!* is the classic American musical.

the father June 29 - July 16

By August Strindberg, Translated, adapted and directed by Anders Cato

Strindberg's deep distrust and hostility toward women is at the soul of this psychologically riveting drama about marriage, obsession and insanity.

rat in the skull July 20 - August 6

By Ron Hutchinson, Directed by Dennis Garnhum

Secrets fester in a British interrogation cell where two enemies separated by a centuries old hatred, face off in a deadly game of truth and consequences.

my buddy bill August 10 - August 20

Wirtten and performed by Rick Cleveland, Directed by William Payne, a workshop production

After giving President Clinton a few tips on how to get his dog to stop piddling on the Presidential Seal on the Oval Office rug,Emmy-winning writer Rick Cleveland finds himself in a jet-set friendship with the leader of the free world!

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Live broadcast from the Koussevitzky Music Shed
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TRAGICOMEDIA & CONCERTO PALATINO
Monteverdi: *Vespers* • Oct. 1

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Music of Mozart, Telemann & Vivaldi • Oct. 22

THE GREEK BYZANTINE CHOIR
Greek Byzantine Chant • Nov. 26

THE TALLIS SCHOLARS
directed by Peter Phillips
A Celebration of the Birth of Thomas Tallis in 1505 • Dec. 9

PAOLO PANDOLFO, viola da gamba
Sonatas for Viola de Basso by J.S. Bach • Jan. 13

APOLLO'S FIRE
directed by Jeannette Sorrell
Instrumental music of Rameau, Rebel & Leclair • Feb. 11

HESPÈRION XXI & LA CAPELLA REIAL DE CATALUNYA
directed by Jordi Savall
Encuentro de Músicas de Fuego & Ayre • Mar. 3

BACH COLLEGIUM JAPAN
Instrumental music of J.S. Bach • Mar.25

DIE KÖLNER AKADEMIE &
ORCHESTER DAMALS UND HEUTE
Johann Valentin Meder's *St. Matthew Passion* • Apr. 15

ENSEMBLE DOULCE MÉMOIRE
Songs and Dances at the Château of Chambord • Apr. 21

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extends heartfelt thanks to the following individuals and institutions
for their extraordinary support of our fully staged world premiere of
Johann Mattheson's 1710

Boris Goudenow

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Sponsors of Catherine Webster, performing the role of Axinia

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September 2006 Boris Goudenow *tour of Moscow and St. Petersburg*

2005 Tanglewood

Friday, June 24, at 7, Tanglewood Theatre
Saturday, June 25, at 7, Tanglewood Theatre

BORIS GOUDENOW

Music and Libretto by Johann Mattheson (1681-1764)

Fully staged world premiere: Tuesday, June 14, 2005,
at the Cutler Majestic Theatre at Emerson College, Boston, MA

Paul O'Dette & Stephen Stubbs, *Musical Directors*
Nils Niemann & Lucy Graham, *Stage Directors*
David Cockayne, *Set Designer*
Anna Watkins, *Costume Designer & Supervisor*
Lenore Doxsee, *Lighting Designer*
Lucy Graham, *Choreographer*
Kathleen Fay, *Executive Producer*
Abbie H. Katz, *Associate Producer*

Special thanks to Jörg Jacobi for creating the Boston Early Music Festival performing edition of Johann Mattheson's *Boris Goudenow*.

There will be intermissions after Acts I and II.

The Boston Early Music Festival's 2005 Yearbook, containing additional program information for this performance, all artist biographies, critical essays, and detailed background material on Mattheson's *Boris Goudenow* and the Boston Early Music Festival & Exhibition, is on sale near the entrance to the Theatre.


Vanessa
Vanessa raises awareness as a member of Essence, a club that advocates inter-cultural understanding. She wants to be a lawyer, "fighting for what's right." She'll always remember her roots, including Miss Hall's. "I'll never forget the relationships formed here."
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Boris Goudenow

Cast

in order of appearance

Irina, *wife of the Czar and sister of Boris* ..... Ellen Hargis
Theodorus Ivanowitz, *the Czar* ..... Olivier Laquerre
Ivan, *a Boyar* ..... Aaron Sheehan
Boris Goudenow, *Mayor of Moscow* ..... Vadim Kravets
Fedro, *a Boyar* ..... Marek Rzepka
Gavust, *a foreign prince* ..... Colin Balzer
Bogda, *servant of Boris* ..... William Hite
Olga, *a Russian princess* ..... Nell Snaidas
Josennah, *a foreign prince* ..... Julian Podger
Axinia, *daughter of Boris* ..... Catherine Webster

Chorus of Boyars and Kniazya
Chorus of Old Men and Children

Chorus

Michela Macfarlane, Jayne Tankersley, Teresa Wakim & Brenna Wells, *soprano*
Michael Barrett, Charles Blandy, Thomas A. Gregg, William Hudson, Jason McStoots & Mark Sprinkle, *tenor*
Olivier Laquerre, Alexander Prokhorov, Sumner Thompson & Douglas Williams, *bass*

Dancers

Melinda Sullivan, *Assistant Choreographer & Ballet Mistress*
Carlos Fittante, *Fight Director*
Tina Cassidy, Tim Kasper, Kaj Sylegård & Linda J. Tomko

Children's Chorus and Dancers

PALS Children's Chorus directed by Johanna Hill Simpson

Singers	*Dancers*
Eleanor Bragg *(appears June 25)*	Olivia Eschenbach-Smith
Becky Danning	Sylvie Florman
Emy Metzger *(appears June 24)*	Eliza Fox *(appears June 24)*
Frederick Metzger	Leah Gellineau
Regina Raphael	Jennie Rosa Levine *(appears June 25)*
Jules Schellenberg	Ava Moreno
Keith Williams	Eliana von Krusenstiern

PALS Children's Chorus

Johanna Hill Simpson, *Artistic Director*
Katrina Shinay, *Executive Director*
Kathleen Kew Lee, Business *Manager & Assistant Vocal Coach*
Lissa Florman, *Outreach Director*

Dancers in order of appearance

Act One

Scene 1 — *Entrée for guards*: Carlos Fittante, Kaj Sylegård

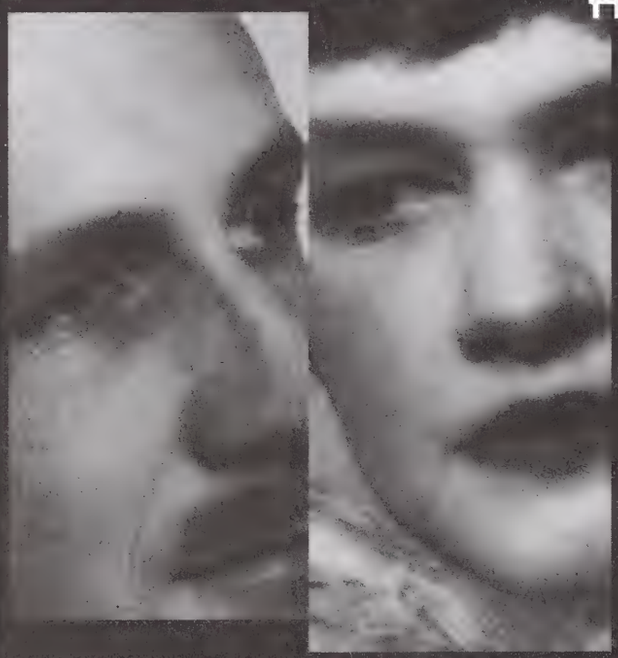
Scene 7 — *Passepied for attendants*: Carlos Fittante, Melinda Sullivan, Kaj Sylegård

Scene 9 — *Sarabande for mourners*: Tina Cassidy, Tim Kasper, Kaj Sylegård, Linda J. Tomko

Act Two

Scene 10 — *Minuet for children*: PALS (see below)
Loure for old men: Tina Cassidy, Carlos Fittante, Tim Kasper, Melinda Sullivan, Kaj Sylegård, Linda J. Tomko
Rigaudon for children & old men: PALS (see page 11), Tina Cassidy, Carlos Fittante, Tim Kasper, Melinda Sullivan, Kaj Sylegård, Linda J. Tomko
Gigue for children, old men & chorus: PALS (see page 11), Tina Cassidy, Carlos Fittante, Tim Kasper, Melinda Sullivan, Kaj Sylegård, Linda J. Tomko

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Act Three

Scene 6 — *Entrée for attendants*: Tina Cassidy, Linda J. Tomko

Scene 11 — *Chaconne for Cupids and Pleasures*:
Ritornello I: Melinda Sullivan
Ritornello II: Tim Kasper
Ritornello III: Tina Cassidy, Carlos Fittante, Linda J. Tomko
Ritornello IV: Tina Cassidy, Tim Kasper, Kaj Sylegård, Linda J. Tomko
Schluss/Chorus: Tina Cassidy, Carlos Fittante, Tim Kasper, Melinda Sullivan, Kaj Sylegård, Linda J. Tomko

Dancers from PALS

Olivia Eschenbach-Smith
Sylvie Florman
Eliza Fox (appears 6/24)
Leah Gellineau
Jennie Rosa Levine (appears 6/25)
Ava Moreno
Eliana von Krusenstiern

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Cynthia Roberts
Miloš Valent
Peter Spišský
Heidi Powell

Violin II
Andrey Reshetin, *principal*
Maria Krestinskaya
Julie Andrijeski
Dagmar Valentová

Viola
Patrick Jordan, *principal*
David Douglass
Laura Jeppesen

Viola d'amore
Robert Mealy

Violoncello
Phoebe Carrai, *principal*
Sarah Freiberg
Brent Wissick
Alice Robbins

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Jay Elfenbein

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Erin Headley

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Kristian Bezuidenhout

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John Thiessen, *principal*
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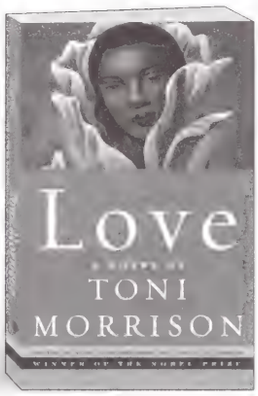
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Caleb Wertenbaker, *Director of Production*
Jeffrey Bird, *Technical Director*
Mercedes Roman-Manson, *Master Electrician*
James McCartney, *Sound Consultant*
Darren Brannon, *Stage Manager*
Troy Siegfreid, *Assistant Costumer; Wig & Makeup Supervisor*
Laura Sutherland, *Company Manager*
Hope Ardizzone, *Props Master*
Matt Griffin, *Sound Engineer*
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Lauren Audette, *Assistant Master Electrician*
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Jessica McKenna, *Assistant to Director of Production*
Heather Mumford, *Assistant Company Manager*
Jason Allen, *Assistant Wigs; Makeup*
Janet Meyers, *Costume Craftsperson*
Becky Hylton, *Stitcher; Dresser*
Elizabeth Clifford, *Stitcher*
Jessica Curtright, *Stitcher*
Julie Sandler, *Wardrobe Mistress*
Molly Kelleher, *Run Crew*
Weston Keifer, *Run Crew*
Oliver Alcantara, *Run Crew*
Selin Onel, *Stage Management Intern*
Ashley Gentile, *Production Management Intern*

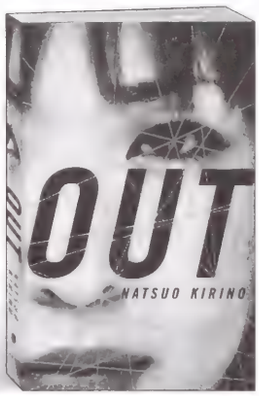
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Josh Lawton, *Assistant to Robert Mealy*
Rebecca Purdum, *Assistant to Lucy Graham*
Lorena Santos-Barrera, *Assistant to Kathleen Fay*
Nobuko Ochiai, *Assistant to Lenore Doxsee*

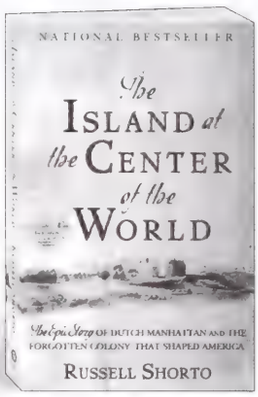
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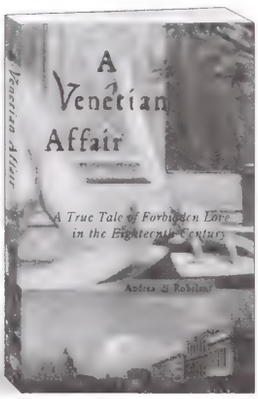
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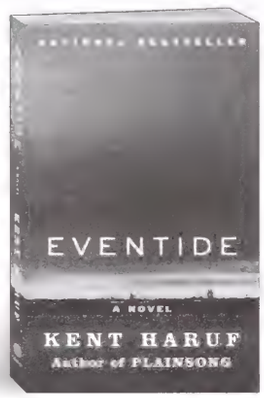
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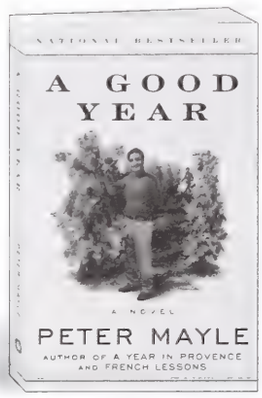
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Viola d'amore (Prague, ca. 1740) courtesy of William Monical & Son, Inc., Dealers and Restorers of Fine Violins, Staten Island, New York.

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The Boston Early Music Festival wishes to thank the following organizations and individuals for assistance with this production: Professor George Buelow, Indiana University, for having first brought this magnificent work to our attention; Dr. Jurgen Neubacher, Hamburg Staats- und Universitatsbibliothek, Hamburg, Germany, who shared the original Mattheson *Boris* score with us and provided us with the microfiche to make our own edition; Jörg Jacobi for the performing edition of *Boris Goudenow*; Jörg Jacobi and Martina Bley, edition baroque, Bremen, Germany, for publishing and distributing our edition worldwide; Paul O'Dette, Stephen Stubbs, Nils Neimann, and Reinhild Steingröver for the translation of the libretto; Larisa Abessalovna Gergieva from the Mariinsky Theatre in St. Petersburg, who exposed us to extraordinary young Russian talent; Marc de Mauny and the staff of the Early Music Festival St. Petersburg, Russia, for assistance in securing our Russian colleagues and a September 2006 *Boris Goudenow* tour of St. Petersburg and Moscow; the staff at Emmanuel Church in Boston, especially Kelly Reed; the staff at the Cutler Majestic Theatre at Emerson College; Paul O'Dette's students at Eastman School of Music in Rochester, and Stephen Stubb's students at the Hochschule der Künste, Bremen; PALS Children's Chorus, especially Artistic Director Johanna Hill Simpson and Executive Director Katrina Shinay; Boston Lyric Opera for allowing us to borrow supertitle projection equipment; Old North Church in Marblehead, Massachusetts, for allowing us to borrow hand bells.

Acknowledgments

The Boston Early Music Festival gratefully acknowledges support for this production from the following sponsors: AFAA, Boston Private Bank & Trust Company, Goethe-Institut Boston, Constellation Center, WGBH 89.7 Radio, Harpsichord Clearing House, Handel and Haydn Society, Massachusetts Cultural Council, Gregory E. Bulger Foundation, National Endowment for the Arts, Virgin Megastore Boston, and The Baltic Sea Forum.



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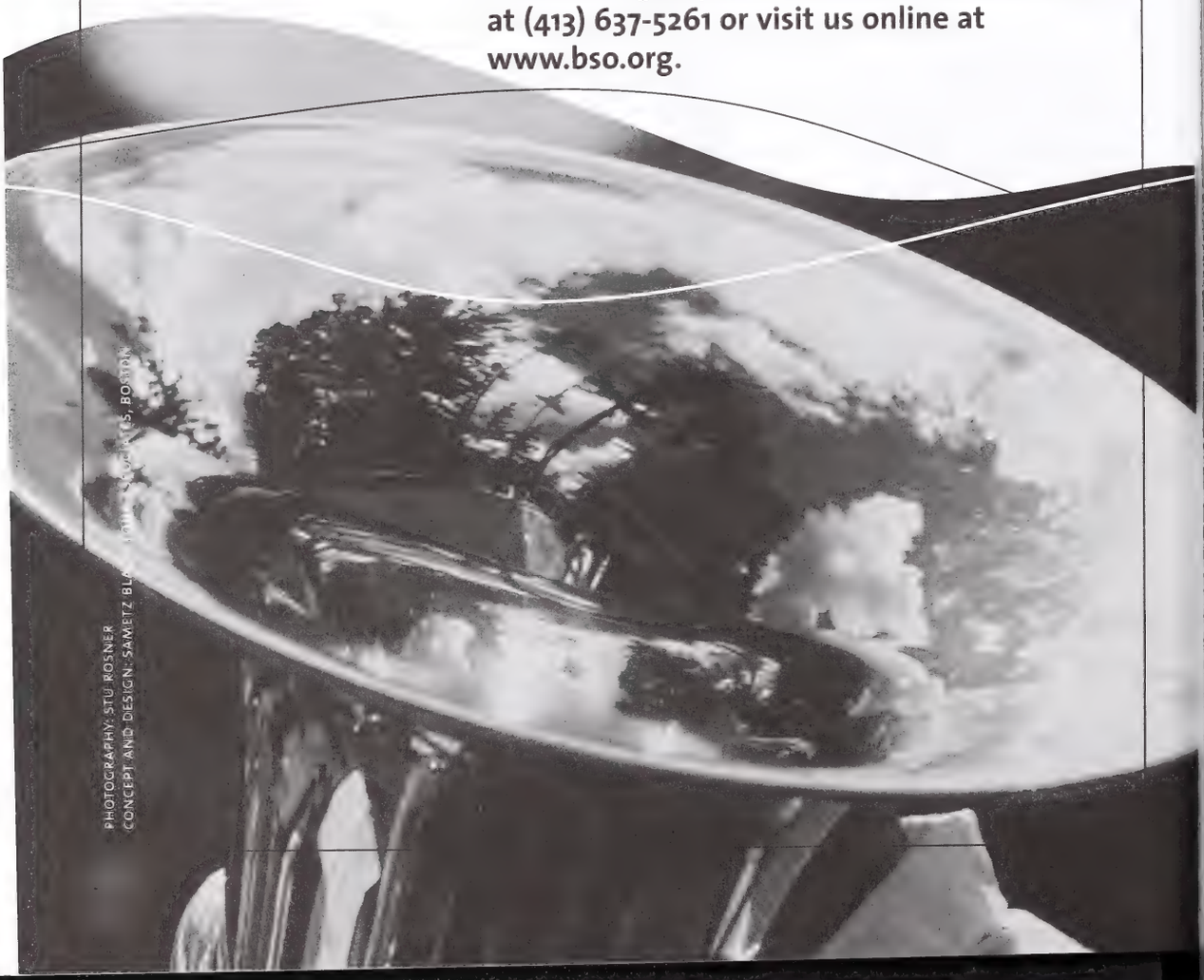
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PHOTOGRAPHY: STU ROSNER
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Boris Goudenow
Synopsis

Act One

The opera opens at the Kremlin in Moscow, palace of the Czars of Russia. In the Czar's throne room, Irina, who is the Czarina—wife of Czar Theodorus Ivanowitz—and sister of Boris Goudenow, rejoices in the happiness and unity of Russia. She warns the assembled noblemen—Boyars and Kniazya*—that rancor and selfishness will not be tolerated. Czar Theodorus, who is tired and ill, wishes to relieve part of his burden of state. He invites Boris to become Mayor of Moscow by offering him the staff of office, after which the assembled company departs, escorted by guards who perform a ceremonial *entrée*.

Fedro, a Boyar and supporter of Boris, is waiting in the Czarina's suite of rooms. He secretly loves the Czarina Irina, but dares not openly declare his affection for her. On her arrival she urges him to be cautious, for duty and obligation are paramount. Boris enters, accompanied by his daughter Axinia and the remainder of his closest allies: Ivan, a Boyar, and Gavust, a foreign prince who is in love with Axinia. By various means, their united purpose is to place Boris upon the throne. Ivan assures the suspicious Boris that he will prevent any threat of divorce between the Czar and the supposedly barren Irina, and Gavust is asked by Boris to investigate the intentions of Josennah, another foreign prince. Fedro announces that the Czar's health is in further decline and Bogda, Boris's slovenly servant, awakes from his own snoring in a bad temper on hearing this news.

Olga, a princess, arrives, secretly followed by her foreign ally, Josennah. Although Olga is ambitious, and an associate of the Kniazya, she is searching for true love. Gavust discovers Josennah, who reveals that, while equally motivated by love, the two of them have quite different intentions. Axinia enters, and humors Josennah, raising his hopes that he might marry her and gain the support of her father, Boris. But in reality, Axinia only has eyes for Gavust, and is relieved when Josennah leaves. While Axinia and Gavust are declaring their love for each other, they are interrupted by Josennah who has overheard everything and accuses Axinia of falseness. Gavust demands reparation for the insult and chases after Josennah. Axinia, alone, bemoans Gavust's absence, but he soon returns to comfort her, and they both reaffirm their love for each other. The attendants of Gavust, Josennah, and Axinia mischievously imitate their masters and mistress by performing a *passepied*.

In an atmosphere of humor and optimism, Boris and his closest supporters meet again to react to the developing situation and discover that the Czar is close to death. They depart, leaving Ivan, who is overwhelmed by thoughts of his beloved Olga, whom he cannot forget even in this moment.

The scene changes to Czar Theodorus's magnificent bedchamber. The Czar is gravely ill. From the Boyars' side of the bedchamber, Fedro approaches Theodorus and begs him to name a successor to the throne. The Czar responds by offering the scepter of state to Ivan and then Fedro who both, in turn, decline it. In a last surge of energy, the Czar hurls the scepter to the floor, and his last words are, "So take it, whoever wants it." He collapses into the arms of his Kniazya supporters to die. Boris picks up the scepter but calls for an assembly to decide who will be the new Czar. Fedro's hopes of love with the newly widowed Irina are now raised but he has to bide his time, for first will come an official period of mourning realized by a languid *sarabande*.

---

* Mattheson makes a distinction between the Boyars and the Kniazya which is pertinent to the plot and the alliances formed amongst the characters. The Kniazya ("*Kneesen*" in German) are portrayed as the old Russian aristocracy, and the Boyars ("*Bojaren*" in German) as the "new men," the European-leaning nobility. Olga in particular represents the old guard, while Boris is the hero of the new men.

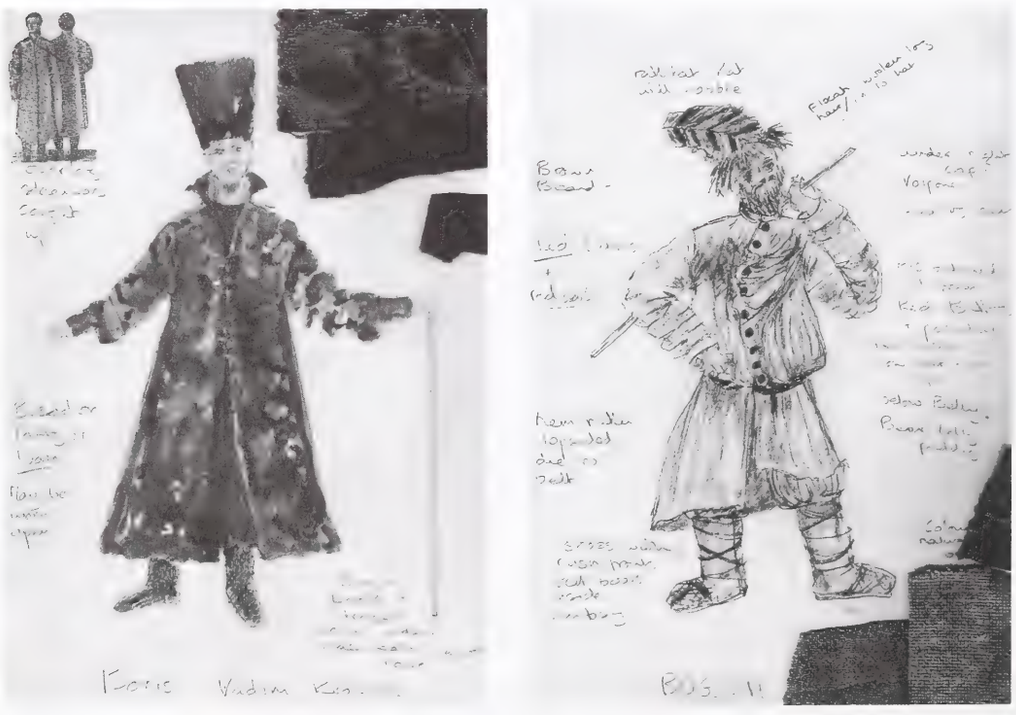
Act Two

In the Council Chamber with a golden table, Boris, Irina, Fedro, and Ivan pray for more fortunate times after this recent period of woe. They gather with the Boyars and Kniazya to choose a new Czar. Boris explains his reasons for picking up the scepter and placing it upon the table. He manipulates the council by informing them that he intends to retreat to a cloister for prayer and contemplation, as he is weary of court life. Irina announces that she intends to do the same, much to the consternation of Fedro. The council ends, bereft of a decision.

Josennah's previous plan to obtain the throne through his ambitious love for Axinia may yet come to fruition if he can engage Bogda to work on his behalf. Unfortunately for Josennah, Bogda declines the offer. Life in the cloister appeals to Bogda's lazy nature, for it is there that he can sleep all day, undisturbed: he therefore departs, dressed as a monk. Olga offers Josennah her power and influence towards achieving his ambitions for the throne in the hope of an alliance of power and—perhaps—love between the two of them. But Ivan has overheard this dangerous agreement and vows to destroy it. Josennah secretly mocks Olga for believing he could love her, affirming that Axinia is the only one he truly loves.

The scene changes to the Czar's Garden, where Ivan divulges to Axinia the plans of Josennah and Olga. He needs to convince Axinia that the plot could quickly gather strength if he does not personally act as a catalyst to punish Josennah and prevent him from gaining either the throne or the love of Olga which Ivan so desperately desires. After he leaves, Axinia imparts Ivan's news of the plot to Gavust, who vows revenge.

In a cloister outside Moscow, Boris, his sister Irina, and his servant Bogda arrive to implement the next part of their strategy: to live a Spartan existence compared to the pleasures of court. On noticing a crowd of old men and children at the entrance, Bogda quickly ushers Boris and Irina into their cells. The crowd reacts just as Boris cunningly intends and they beg him to become the Father of Russia by taking the scepter and not "create orphans" by refusing. Bogda, concerned that his easy life in the cloister may be in jeopardy, attempts to quash their pleas with threats and obscenities. Fedro arrives, and his request to speak with Irina interrupts the action as he pleads on behalf of the country (and himself) for her return to court. She feigns not to understand his protestations of love, and tells him, using Ivan's arrival as an



Costume designs for Boris and Bogda

excuse, to wait for a more appropriate moment.

At last Boris's careful plan has come to fruition. He sees Ivan approach, carrying the crown and scepter on a cushion, accompanied by a courtly retinue of Kniazya followed by the Boyars. Both Ivan and Irina persuade Boris to grant everyone's wishes by finally accepting the position of Czar of Muscovy for the good of the kingdom. Everyone, apart from Bogda, rejoices at the news, and the children and old men celebrate by performing a suite of dances.

Act Three

Outside the Kremlin in Moscow, Olga and Josennah realize their planned coup has failed, and being initially unaware of Ivan's presence (and he of theirs), lament over the inconstancies of fortune and love. Ivan appears from the shadows and challenges Josennah to a duel. Their fight is interrupted by Gavust, who demands an explanation from Josennah for his betrayal of Olga and Axinia. Josennah lunges at Gavust, but after a brief duel, Josennah falls to the ground and surrenders at the point of Gavust's sword. Gavust spares Josennah's life on the condition that he leave Moscow immediately. After Josennah's shameful banishment, Ivan appeals to Olga to recognize his loving faithfulness, but she is reticent and feels that more time is needed to heal her wounds before she can respond.

The scene shifts to Axinia's room, where Axinia innocently expresses the joys of love to Irina, who is unsure of what has caused her own feelings of pain mingled with pleasure. Gavust and Axinia are happy in love, but Fedro, who has been watching Irina from afar, still pines for her love. Axinia, on behalf of Fedro, appeals to Irina to reward his love and she decides to give it further consideration. They are interrupted by Bogda who is irritated by Boris's acceptance of the crown and is desperate for the reinstatement of a sybaritic life in the cloister.

In the throne room, the three couples belonging to Boris's inner circle express their joy at his becoming the new Czar while the chorus rejoices. Boris proclaims clemency towards any felons and his coronation culminates in the strewing of coins in the form of an *entrée*. Olga and Ivan are finally united, and they encourage Irina's tentative feelings towards love. Gavust pleads on Fedro's behalf that Irina might answer his prayers, and she finally agrees, leaving Fedro speechless with joy.

Boris gives his blessing to the happy couples, but is confronted by Bogda, who still longs for the easy life. Having granted him his wish, the new Czar presents an entertainment for the assembled company, where all rejoice to a *chaconne* danced by Cupids and Pleasures.

—Lucy Graham





Historical Timeline of Mattheson's *Boris Goudenow*

These cultural and political events may help to place *Boris Goudenow* in its true surroundings:

1627 Schütz composes *Dafne*, first German opera.
1638 First public opera house opens in Venice.
1647 Rossi's *L'Orfeo* performed in Paris.
1648 Peace of Westphalia ends the Thirty Years War.
1662 Cavalli's *Ercole Amante* presented in Paris; Lully writes the ballets.
1673 Lully creates the *tragédie lyrique*.
1674-1681 Johann Sigismund Kusser studies with Lully in Paris, and later establishes a French orchestral tradition at the court in Ansbach just before the 1683 arrival of Conradi.
1675 Lully's *Thésée* premieres in Paris.
1677 Gänsemarkt Oper built in Hamburg, the largest, most well equipped theater in Germany.
1678 First Hamburg opera: Theile's *Adam und Eva*.
1681 Mattheson and Telemann born.
1683-1686 Ten Lully operas, including *Thésée*, produced in Ansbach, presumably directed by Conradi, the Kapellmeister.
1683 Strungk's *Theseus* (using a German translation of the *Thésée* libretto) opens in Hamburg.
1685 Bach, Handel, and Domenico Scarlatti born.
1687 Lully's *Thésée* performed in Wolfenbüttel.
Death of Lully.
1690 Mattheson, age 9, appears on the Hamburg Opera stage in Johann Wolfgang Franck's *Aeneas*.
Conradi is appointed Music Director of the Hamburg Opera. He writes nine operas in his first three years there; only *Ariadne* survives.
1691 *Ariadne* opens in Hamburg to great public acclaim.
Purcell's *King Arthur* performed in London.
1692 *Achille et Polixène*—Lully's last opera, completed by his student Collasse—performed in Hamburg in a German translation.
1693 Cesti's *La Schiava fortunata*, revised by Antonio Giannettini and directed by Conradi, is the first Italian opera to be performed in Hamburg.
Conradi leaves Hamburg to return to his earlier position of Kapellmeister in Oettingen. He is replaced by Kusser in Hamburg.
1695–1699 Six operas by Agostino Steffani, the leading Italian opera composer in Germany at the time, presented in German translation in Hamburg.
1696 Mattheson sings his first solo role as a soprano at the Kiel Opera.
1696-1707 Reinhard Keiser establishes himself as the most important composer of opera in Germany and is eventually appointed Music Director of the Gänsemarkt Theater.
1697 Mattheson's voice changes; he sings his first role as a tenor.
1699 Mattheson's first opera, *Plejades*, is written and performed; he sings the lead role and directs the entire production at age 18.
Johann Georg Conradi dies in Oettingen.
1702 Hamburg Opera founder Schott dies. The Opera produces Mattheson's second opera, *Porsenna*, and nine other new operas.
John Wich becomes English Resident (Ambassador) in Hamburg.
1703 Keiser composes *Claudius*, the first opera to combine recitatives in German with arias in Italian.
1703-1706 Handel performs in the second violin section of the Gänsemarkt Orchestra under Keiser and composes his first three operas for Hamburg.

1704 Mattheson's third opera, *Cleopatra*, is produced; he sings Antony, and has a duel with Handel. Mattheson is appointed tutor to Cyrill Wich, son of English Resident John Wich.

1705 Mattheson retires from the Hamburg Opera; writes *Sonata à due Cembali per il Signore Cyrillo Wich gran Virtuoso*.

1706 Mattheson becomes secretary to John Wich.
Handel leaves for Rome, carrying scores for several operas by Keiser and Steffani from which he borrows dozens of arias over the course of his career.

1707 Mattheson travels to Altranstadt to meet Charles XII of Sweden.

1708 Mattheson writes *Sei Cantate*—six Italian cantatas.

1709 The Battle of Poltova marks the decline of Sweden and rise of Russia.
John Wich is promoted to Envoy Extraordinaire to Hamburg, Mecklenburg-Schwerin, and Holstein-Gottorp. Mattheson essentially becomes the assistant ambassador.

1710 Mattheson writes words and music for his fourth opera, *Boris Goudenow*. Due to "certain circumstances," he doesn't have it performed.

1711 Mattheson writes his fifth and final opera, *Die Geheimen Begebenheiten Henrico IV*; says it was "maimed" in performance.

1713 The Swedes burn Altona (near Hamburg).
John Wich goes to London to ensure the succession of his son, leaving Mattheson in charge; he dies in England at age 42.
Mattheson publishes his first major musical treatise: *Das Neu-Eröffnete Orchestre*.

1714 Cyrill Wich succeeds to the ambassadorship. He and Mattheson continue in their positions for the next 27 years.
Coronation of George I of England; Mattheson writes celebratory Serenata *Die frohlockende Themse* (*The rejoicing Thames*) for the occasion.
Mattheson writes a Serenata for Gargarin, the Russian ambassador: *Den verewigten Ruhm und Rahmen*. He becomes the Kapellmeister at the Dom, and writes thirty-two oratorios over next thirteen years before deafness makes further composition impossible.
Mattheson entertains the King of Denmark and Tsar Peter the Great in Hamburg.

1722 *Ariadne* is revived in Hamburg by Keiser, who replaces some arias with new ones of his own.
Telemann appointed music director of the Hamburg Opera.

1738 The Hamburg Opera closes due to financial problems.

1764 Death of Mattheson.

1765 The derelict *Theater-am-Gänsemarkt* is demolished.

1943 The Hamburg Library is destroyed by Allied bombing. The works of Mattheson had been stored for safekeeping just weeks before the attack. Russian soldiers later carry them to Moscow, and they eventually end up in Eriwan, Armenia.

1970 The score of *Ariadne* is discovered and identified at the Library of Congress by George Buelow.

1998 A large portion of the Mattheson legacy is returned to Hamburg, including *Boris Goudenow*.

2003 First performance of *Ariadne* since the 18th century at the Boston Early Music Festival.

2005 First-ever staged performance of Mattheson's *Boris Goudenow* at the Boston Early Music Festival.

—Paul O'Dette and Stephen Stubbs



The Boston Early Music Festival

The Boston Early Music Festival (BEMF) is universally recognized as a leader in the field of early music. Since its founding in 1980 by leading practitioners of early music performance in the United States and abroad, BEMF has promoted early music through biennial Festivals featuring newly revived Baroque operatic masterpieces, concerts by the world's leading soloists and ensembles, scholarly symposia, performance master classes, and fringe concerts by emerging artists. Through its programs, BEMF has earned its place as the nation's premier presenting organization for conservators and performers of music of the Medieval, Renaissance, and Baroque periods and has secured Boston's reputation as "America's early music capital."

The thirteenth Festival—which just took place June 13-19, 2005—entitled "East Meets West: Germany, Russia and the Baltic States" included performers, scholars, and craftspeople from Germany, Russia, the Netherlands, Slovakia, England, France, the U.S., and elsewhere. The highlight of the Festival was the fully staged world premiere of Johann Mattehson's *Boris Goudenow* (1710), which continued BEMF's unique project of identifying and producing the most important examples of undiscovered Baroque operas. Begun in 1997 under the artistic leadership of Paul O'Dette and Stephen Stubbs, this triumphant march through time commenced with Luigi Rossi's *Orfeo* (1647), followed by Cavalli's *Ercole Amante* (1662), Lully's *Thésée* (1675), and Conradi's *Ariadne* (1691). As BEMF searched for a significant opera to represent the first decade of the 18th century, the extraordinary rediscovery of Mattheson's *Boris Goudenow* in 1998 came to light. In addition to bringing together the Russian and pan-European history of Baroque opera, *Boris* contains all of the widely appealing features that BEMF audiences especially cherish—a rich and beautiful score, memorable arias, small ensemble and large choral pieces, and plenty of dance, all supported by our trademark world-class and sumptuous continuo orchestra.

In addition to the biennial Festival & Exhibition, BEMF introduced its annual concert series to Boston in 1987 to meet the increasing demand for year-round performances by an international array of early music luminaries as well as the next generation of superstars. BEMF Concerts now sets the bar nationally for early music performance, leading the field with the world's most accomplished artists.



Set design for "Boris Goudenow"

Artists

Paul O'Dette (*BEMF Artistic Co-Director, Baroque & Renaissance lute, archlute, Baroque guitar*)



Paul O'Dette's performances at major international festivals in Boston, Los Angeles, Vancouver, Berkeley, London, York, Paris, Montpellier, Amsterdam, Utrecht, Berlin, Munich, Bremen, Innsbruck, Vienna, Prague, Milan, Florence, Geneva, Madrid, Barcelona, Copenhagen, Oslo, Cordoba, St. Petersburg, Moscow, Montevideo, Buenos Aires, Melbourne, Tokyo, etc., have often been singled out as the highlight of those events. Though best-known for his recitals and recordings of virtuoso solo lute music, Paul O'Dette maintains an active international career as an ensemble musician as well, performing with many of the leading early music soloists and ensembles. He is a member of the acclaimed continuo ensemble Tragicomedia. Paul O'Dette has made more than 100 recordings, many of which have been nominated for Gramophone's "Record of the Year" Award. *The Complete Lute Music of John Dowland*, a five-CD set for harmonia mundi usa, was awarded the prestigious Diapason D'or de l'annee, while *The Royal Lewters* has received the Diapason D'or, a Choc du Monde de la Musique, a five-star rating in BBC Music Magazine, a five-star rating in Goldberg, and a perfect score of 10 from ClassicsToday.com. In addition to an active recording career, Mr. O'Dette performs for television and radio networks all over the world. Recently, Mr. O'Dette has been active conducting Baroque operas. In 1997 he led performances of Luigi Rossi's *L'Orfeo* at Tanglewood, the Boston Early Music Festival, and the Drottningholm Court Theatre in Sweden with Stephen Stubbs. Since 1999 they have co-directed performances of Cavalli's *Ercole Amante* at the Boston Early Music Festival, Tanglewood, and the Utrecht Early Music Festival; Provenzale's *La Stellidaura Vendicata* at the Vadstena Academy in Sweden, Monteverdi's *Orfeo* and *L'Incoronazione di Poppea* for Festival Vancouver; and Lully's *Thésée* and Conradi's *Ariadne* (Hamburg, 1691) for the Boston Early Music Festival and Tanglewood. The 2005 BEMF world premiere production of Mattheson's *Boris Goudenow* will tour Russia next season. Paul O'Dette has guest directed numerous Baroque orchestras on both sides of the Atlantic including the Portland Baroque Orchestra, Tafelmusik, Apollo's Fire, Ensemble Arion, Chatham Baroque, and Corona Artis. In addition to his activities as a performer, Paul O'Dette is an avid researcher, having worked extensively on the performance and sources of 17th-century Italian and English solo song, continuo practices, and lute technique, the latter resulting in a forthcoming book co-authored by Patrick O'Brien. He has published numerous articles on issues of historical performance practice and co-authored the Dowland entry in the New Grove Dictionary of Music and Musicians. Paul O'Dette is Professor of Lute and Director of Early Music at the Eastman School of Music, and Artistic Director of the Boston Early Music Festival.

Stephen Stubbs (*BEMF Artistic Co-Director, conductor, Baroque & Renaissance lute, Baroque guitar*)



Stephen Stubbs was born in 1951 in Seattle and has been engaged in music-making since early childhood. Parallel interests in new and pre-romantic music led him to take a degree in composition at University, and to study the lute and harpsichord. Further years of study in Holland and England preceded his professional debut as lutenist at the Wigmore Hall, London, in 1976. Since 1980 he has lived in North Germany, where he is the professor for lute and performance practices at the Hochschule für Künste, Bremen. With his direction of Stefano Landi's *La Morte d'Orfeo* at the 1987 Bruges festival, he began his career as opera director and simultaneously founded the ensemble Tragicomedia, which has since recorded more than twenty CDs and completed tours of Europe, North America, and Japan. Stubbs has been invited to direct opera productions in most European countries, the U.S., Canada, and Scandinavia. Most recently he co-directed a *Poppea* in Vancouver, Conradi's *Ariadne* in Boston, and conducted Gluck's *Orfeo* in Bilbao. In 2005 there will be a *Giulio Cesare* in Murcia, *Boris Goudenow* in Boston, and the release of the first recording of Conradi's *Ariadne*. Stubbs' solo lute recordings include music of J. S. Bach, Sylvius Leopold Weiss, David Kellner, Jaques St. Luc, Gaultier, Gallot, and Logi. A recording of Bach's Lute-

works was released in 2003 on the ATMA label where he also appears as director of the Monteverdi *Vespers* with Tragicomedia, and *Handel Love Duets* with Ensemble Arion. With Baroque harpist Maxine Eilander, he recorded *Sonate al Pizzico* for ATMA in 2004. *Folia*, a CD of virtuoso chamber music and improvisation with his ensemble Teatro Lirico, will be released this year on ECM. In 2003 Mr. Stubbs was named permanent artistic co-director of the Boston Early Music Festival. To cultivate the singers and players of the next generation, he founded an early opera course at the Hochschule in Bremen. 2005 will see the eighth annual meeting of this intensive week-long workshop called the "Accademia d'Amore," located for the first time in Seattle, Washington.

Lucy Graham (*Stage Co-Director, Choreographer*)



Lucy Graham graduated with distinction from the London College of Dance. She has become established as a leading exponent and choreographer of early dance. In demand as a dancer, choreographer, and teacher, Ms. Graham has received numerous commissions to mount Renaissance spectacles, ballets de cour, 18th-century ballets, and English masques, all in addition to her work in Baroque opera. Over the years, her production credits have swelled to include Handel's *Rinaldo* (Sadlers Wells Theatre), *Les Caprices de Galathée*, *El Mestre Anglés de Dansa* (Musica Antiga, Barcelona), *The Masque of Flowers* (the Banqueting House, Whitehall), *The Triumph of Love* (Hampton Court Palace), *Dido & Aeneas* and other works of Henry Purcell (Opera Restor'd, U.K. and Europe), *L'Orfeo* (BEMF 1997, Tanglewood, Drottningholm), *Ercole Amante* (BEMF 1999, Tanglewood, Utrecht), *Thésée* (BEMF 2001, Tanglewood), and *Ariadne* (BEMF 2003). She particularly enjoys working in French opera and has collaborated in productions of Rameau's *Pygmalion*, *Anacréon*, and *Adonis*, Charpentier's *Actéon*, Boismortier's *Don Quichotte*, *Orfeo nell'inferni* from Campra's *Le Carnaval de Venise*, and Gluck's *Orfeo ed Euridice.*

Nils Niemann (*Stage Co-Director*)



Nils Niemann was born in 1969 in Wolfenbüttel, and studied musicology and German literature at the University of Hamburg from 1989 to 1995, specializing in the history of North German Baroque opera. He also was the assistant of stage director Drew Minter at two productions of Handel operas for the Göttingen Händelfestspiele. From 1995 to 1998 he was the assistant of opera director Dieter Reuscher at the Theatre Eisenach. Nils Niemann is currently a freelance musicologist and stage director in Berlin. Inspired by lessons with Ian Caddy, he has deepened his knowledge of Baroque staging and acting through his own scholarly research, presenting the results in articles, lectures, and practical performances. He is also active in the field of historic puppet theatre, producing, with his brother Carsten, world premieres of two outstanding 18th-century operas by Wolfenbüttel composers: *Romeo und Julie* by Schwanberger, and Schürmann's *Ludovicus Pius*. Both productions adhered completely to the art of Baroque gesture, as did Mr. Niemann's later production of Bach Cantatas with the Leipziger Barocksolisten. In cooperation with alto soloist and stage director Axel Köhler, he successfully staged and integrated Baroque scenes within Köhler's productions of Handel's *Rodrigo* and *Teseo*.

David Cockayne (*Set Designer*)



David Cockayne trained as a theatre designer at Birmingham College of Art, England, and has since worked in many theatres across the UK, and on a new musical in Moscow. He finished teaching theatre design in the mid-1990s and subsequently concentrated on design for music theatre. This has included *Don Giovanni*, *The Rake's Progress*, and (in 2005) *La Cenerentola* for the Royal Northern College of Music, Manchester. At the Midlands Arts Centre, Birmingham, he has designed, amongst others, *Satyagraha*, *The Wall*, and *King*, a musical about the life of Martin Luther King. For Duchy Ballet, a



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community ballet company using professional choreographers, principal artist, and designers: *Swan Lake*, *Coppelia*, *Stepping Out To Gershwin*, *The Mousehole Cat*, *Giselle*, and (in 2005) a new work based on *Tristan and Isolde*. A long-standing and active member of Equity, the UK union for performers and theatre workers, he now combines designing with painting.

Anna Watkins (*Costume Designer & Supervisor*)



Anna Watkings is delighted to be returning to the Boston Early Music Festival for her fourth festival, and this season is designing the costumes for *Boris Goudenow*. She studied textile design at college in London and then went to the Slade at University College to study theatre design. She has more than twenty-five years experience organizing the production of costumes for theatre, opera, and ballet in the UK, Europe, and the U.S. She lives in South London.

Lenore Doxsee (*Lighting Designer*)



Lenore Doxsee is a lighting designer for opera, theater, and dance. Recent lighting designs include *Cunning Little Vixen* at Lyric Opera of Chicago; *Giulio Cesare* at Pittsburgh Opera; *Flavio* at New York City Opera; *Orlando* for New York City Opera and Glimmerglass Opera; *Tamerlano* for Spoleto Festival USA; *Miss Julie*, *The Consul*, and *The Rake's Progress* for the Curtis Institute of Music, and both set and lighting design of *The Hairy Ape* for Cleveland Public Theater. She is the resident lighting designer for Target Margin Theater. She has designed for Indiana Repertory Theatre, Syracuse Stage Company, La Jolla Playhouse, Singapore Repertory Theatre, and many others. Ms. Doxsee received an Obie Award for Target Margin's production of *Mamba's Daughters* in 1998. Her dance credits include premieres by Jennifer Monson and Miguel Gutierrez in New York and St. Petersburg, Russia. She holds a B.A. from Williams College and an M.F.A. from New York University. She teaches design at New York University in the Department of Undergraduate Drama.

Kathleen Fay (*BEMF Executive Director,* Boris Goudenow *Executive Producer*)



Kathleen Fay has served as Executive Director of the Boston Early Music Festival & Exhibition since 1989, and has been with the organization for twenty years. Kathy is responsible for all administrative, development, and artistic functions of the organization and manages all details related to biennial Festivals and the annual Concert Series. She is a founding Trustee of the Catalogue for Philanthropy and serves on the Boards of the Cambridge Society for Early Music and of Exsultemus, a Boston-based vocal ensemble specializing in music of the Renaissance. Kathy also serves on the Advisory Board of Harvard University's Early Music Series. In November 2001, Ms. Fay was named Chevalier de l'Ordre des Arts et des Lettres by the French Minister of Culture as a result of her significant contribution to furthering the arts in France and throughout the world. In June 2003 she received the distinguished Arion Award from the Cambridge Society of Early Music for her "outstanding contributions to musical culture." She is a widely respected impresario and promoter of early music in the Boston area and throughout the United States. Ms. Fay holds graduate degrees in Piano Performance and Music Teaching from the Oberlin College Conservatory of Music.

Abbie H. Katz (*Associate Producer*)

Abbie H. Katz has worked extensively in theatre, dance, and opera. As Production Stage Manager she worked for the American Repertory Theatre, the Hebbel Theatre in Berlin, the New York Shakespeare Festival, Change Performing Arts in Milan, Yoshiko Chuma, the Alley Theatre, and the 92nd Street Y, among others. She has toured throughout the U.S., Europe,



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and Asia with directors Robert Wilson and Meredith Monk, and with choreographer Lucinda Childs. Ms. Katz was general manager for Anna Deveare Smith's Institute on the Arts and Civic Dialogue at Harvard University, and was associate producer for the International Festival of Arts & Ideas in New Haven, Connecticut. In 2000 Ms. Katz restaged the American Repertory Theatre's *The King Stag* for its national tour and residency in London. Most recently she was general manager of the Market Theater in Cambridge, Massachusetts. She teaches stage and arts management at Suffolk University. She has been associate producer with the Boston Early Music Festival since 2002.

Vadim Kravets



Born in St. Petersburg, bass Vadim Kravets graduated from the St. Petersburg State Conservatoire in 2001. In 2000 he became a soloist with the Mariinsky Theatre Academy of Young Singers. He has received numerous awards and distinctions, including first place in the Lisitsian International Competition (Vladikavkas, 2003) and first place in the Rimsky-Korsakov International competition of young opera singers (St. Petersburg, 2004). Mr. Kravets has performed several leading opera roles, including Rene in *Iolanta* at the Nemerovich-Danchenko Theatre in Moscow; Prince Gremin in *Eugene Onegin* at the Concertgebouw in Amsterdam as part of the Russian Music Festival; Polkan in *The Golden Cockerel* by Rimsky-Korsakov at the Mariinsky Theatre; and roles in the Mariinsky premieres of *The Snow Maiden* by Rimsky-Korsakov and *The Nose* by Shostakovich. He has toured extensively throughout Russia and Europe including performances in Finland, Holland, and Sweden, and made a recital tour of the United Kingdom with Larissa Gergieva.

Ellen Hargis



Soprano Ellen Hargis is recognized as one of the world's foremost interpreters of 17th- and 18th-century music. She is a frequent collaborator with such leading ensembles as The King's Noyse, the Newberry Consort, and Theatre of Voices. In her duo with lutenist Paul O'Dette, she has performed around the world and made numerous recordings. Ellen Hargis has performed with the Saint Paul Chamber Orchestra, the New York Collegium, the Portland, Seattle and Freiburg Baroque Orchestras, the Mark Morris Dance Group, the Harp Consort, the Mozartean Players, Fretwork, the American Bach Soloists, and Musica Angelica with conductors Gustav Leonhardt, Jane Glover, Andrew Parrott, Harry Bickett, Daniel Harding, Paul Goodwin, and Nicholas Kraemer. Ms. Hargis has appeared at many of the world's leading festivals, including the Berkeley Festival, the Utrecht Festival in Holland, and the Resonanzen Festival in Vienna. A frequent performer at the Boston Early Music Festival, she has sung leading roles in each of the Festival's Baroque opera productions since 1987. Her discography of more than forty recordings spans repertoire from medieval to contemporary.

Nell Snaidas



Soprano Nell Snaidas began her professional career while still a student at the Mannes College of Music, singing leading roles in *zarzuelas* at New York's Repertorio Español; specialization in Italian and Spanish Baroque music has since taken her all over Europe and North America. Operatic roles have included Lisetta in Alessandro Scarlatti's *Gli Equivoci nel Sembiante*, Despina in Mozart's *Così fan tutte*, and Valetto in Monteverdi's *L'Incoronazione di Poppea*. She starred internationally as Christine in *The Phantom of the Opera*, was a featured soloist in the concert version of the musical *HAIR* on Broadway, and will be heard in Mel Brooks's upcoming major-motion-picture musical *The Producers*. Recent projects include "Le Canterine Romane" with Tragicomedia and a tour of Mexico with her own all-female Baroque ensemble, Reconstruction. Ms. Snaidas has recorded for Dorian with Ex Umbris, for Koch, Sefarad, Classical Recordings London, and most recently for Naxos with the Vienna Chamber Orchestra.

Catherine Webster



Soprano Catherine Webster regularly appears as a soloist with the leading early music and chamber ensembles of North America. She is also active in contemporary music, and has recently appeared with the Kronos Quartet in Terry Riley's *Sun Rings* and with the Los Angeles Philharmonic in John Adams's *Grand Pianola Music*. She has toured the U.S. and Europe with the Theatre of Voices and recorded with them for Harmonia Mundi, and was grand prize winner of the 2003 EMA Naxos Recording Competition. She holds a master's in music from the Early Music Institute at Indiana University, and has been a guest faculty member and artist for the San Francisco Early Music Society's summer workshops and the Madison Early Music Festival. Catherine lives in Montreal.

Olivier Laquerre



The young bass-baritone Olivier Laquerre won prizes at the Paris and Verviers international voice competitions, and has been in great demand as a soloist since winning the prestigious Joseph-Rouleau Prize (first prize) at the Jeunesses Musicales of Canada Voice Competition in 1999. Mr. Laquerre has performed many operatic roles, including Achilla in Händel's *Giulio Cesare*, Don Alvaro in Rossini's *Il Viaggio a Reims*, Andrei Shchelkalov in *Boris Godunov*, Angelotti in *Tosca*, Oronte in *Médée* by Charpentier, Ottone in *L'Incoronazione di Poppea*, Céphée in Lully's *Persée*, Thoas in *Iphigénie en Tauride* by Gluck, and Leporello in Mozart's *Don Giovanni*; he was also the Messenger in Stravinsky's *Oedipus Rex* at the Edinburgh International Festival and in Toronto. Mr. Laquerre is a regular guest soloist with many Canadian orchestras, among them the Montreal and the Quebec Symphony orchestras. Upcoming engagements include performances of Berlioz's *L'Enfance du Christ* with the Milwaukee Symphony Orchestra in December 2005.

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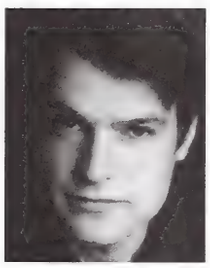


Colin Balzer



Tenor Colin Balzer received his formal musical training at the University of British Columbia with David Meek and at the Hochschule für Musik Nürnberg/Augsburg with Edith Wiens. Last season, Colin won prizes at several international competitions: 's-Hertogenbosch in Holland, Wigmore Hall Song Competition in London, the Hugo Wolf Competition in Stuttgart, and the Robert Schumann Competition in Zwickau, where he won the gold medal with the highest point total of the last twenty-five years. With a diverse repertoire ranging from Monteverdi to Penderecki, Colin has received critical acclaim in both North America and Europe and has worked with such conductors as Helmuth Rilling, Simone Young, Simon Preston, Bernard Labadie, Yoav Talmi, Gabriel Chmura, and Christof Perick. Recent and upcoming engagements around the world have Colin performing in recital at the Festspielhaus in Baden-Baden, and singing Handel's *Messiah*, *Acis and Galatea*, and *Athalia*, Mendelssohn's *Lobegesang*, Bach's Mass in B minor, Mozart's Requiem and *Sakramentslitanei*, Beethoven's *Missa Solemnis*, and Wolf's *Italienisches Liederbuch*. Colin has attended the Britten-Pears School in Aldeburgh, the Franz Schubert Institut in Baden, Austria, and the prestigious Steans Institute for Young Artists at the Ravinia Festival in Chicago.

Julian Podger



Tenor Julian Podger is much in demand as a soloist in England and abroad. Recent high points include recordings of Bach cantatas and psalm settings by Lili Boulanger, both with John Eliot Gardiner; a tour of Japan as Lucano in Monteverdi's *L'Incoronazione di Poppea*; and Bach cantatas with Andrew Parrott and the Taverner Consort at the Ansbach Festival. He regularly performs in music festivals across Europe, working with Phillipe Herreweghe, Reinhard Goebel, and Frieder Bernius, among others. He has given several solo recitals in the UK and Germany. Most recently he performed Mozart's version of Handel's *Alexander's Feast* with Andrew Manze and The English Concert; sang the lead in *Orpheus* by Reinhard Keiser, and sang Ulisse in Monteverdi's *Il Ritorno d'Ulisse in Patria*. He is a member of Gothic Voices and the Harp Consort. He is the musical director of his own ensemble, Trinity Baroque, which started in conjunction with his research into performance practice at Trinity College, Cambridge, and has performed at the Festival Oude Muziek, Utrecht. He has also conducted the ensemble Florilegium and the Norsk Barokkorkester.

William Hite



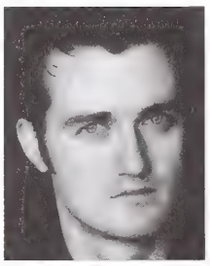
Tenor William Hite's reputation as an engaging and expressive artist has led to performances with the Boston Symphony Orchestra, Dresden Staatskapelle, American Symphony Orchestra, San Diego Symphony, Washington Bach Consort, National Arts Center Orchestra (Ottawa), the New York Collegium, Boston Baroque, Tafelmusik, Seattle Baroque, and Philharmonia Baroque under the direction of Seiji Ozawa, Rafael Frühbeck de Burgos, Nicholas McGegan, Christopher Hogwood, Robert Spano, Grant Llewellyn, Leon Botstein, John Harbison, Craig Smith, and Peter Schreier. His operatic credits include the title roles in *The Rake's Progress, Acis and Galatea,* Handel's *Jephtha, Il ritorno d'Ulisse in patria*, and Cavalli's *L'Ormindo*. He performed Orfeo in Peri's *Euridice* with Long Beach Opera and has been a regular at the Boston Early Music Festival, appearing in Monteverdi's *Orfeo*, Rossi's *L'Orfeo*, and Cavalli's *Ercole amante.* His discography now contains more than thirty recordings, including numerous award-winning CDs with the Boston Camerata and Sequentia, and he has sung at festivals in the U.S. and Europe. He is head of the voice faculty at the University of Massachusetts in Amherst.

Marek Rzepka



Bass-baritone Marek Rzepka was born in Miko?ów in Poland. Trained as a miner, he won first prize at the Kolobrzeg Festival in 1989 and thereupon began his vocal training in Cracow with Adam Szybowski. He transferred to Dresden and continued his studies with Christian Elßner, graduating with distinction, and completed the post-graduate course at the Dresden University of Music in 2000. He continued his studies with Hans-Joachim Beyer and is currently working with Rudolf Piernay. His wide repertoire ranges from historical works to contemporary compositions in opera, oratorio, and Lied. He has appeared in concerts with Helmuth Rilling, Andrew Parrott, Stephen Stubbs, and Eduardo López Banzo, and frequently tours with Thomas Hengelbrock, performing at festivals throughout Europe and in the U.S. and Australia; he has also made CDs and broadcast recordings. In 2004 he appeared in the Royal Belgian National Opera's production of Monteverdi's *Il ritorno d'Ulisse in patria.* He currently has a teaching appointment in voice at the University of Music in Leipzig.

Aaron Sheehan



Tenor Aaron Sheehan is a member of the new generation of American early music vocalists. A graduate of Indiana University's Early Music Institute, he has been engaged as a performer in projects ranging from medieval through 20th-century opera. He has recorded and toured in the U.S. and Europe with Paul Hillier's Theater of Voices, as well as appearing with such other ensembles as Blue Heron Renaissance Choir, Fortune's Wheel, La Donna Musicale, and Liber unUsualis. He has also frequently been engaged as a soloist with groups such as the Handel & Haydn Society, the Aston Magna Festival, the Moscow Chamber Orchestra, the Boston Cecilia, Intermezzo Opera Company, and the Lyra Concert Baroque Orchestra. Recent engagements include Orfeo in Monteverdi's *Orfeo* with Harvard University's Society for Early Music, and the Evangelist in Bach's *St. John Passion*. Upcoming engagements include a U.S. tour of the Monteverdi *Vespers* with Tragicomedia. Aaron teaches voice at Brown University and New England Conservatory's Extension School.

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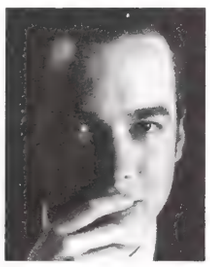
PALS Children's Chorus is dedicated to the transformation of children into performing artists, with singing at its core, and training in drama and dance. The children of PALS have performed in dozens of collaborations with ensembles like the Boston Symphony Orchestra, Boston Pops, and Boston Philharmonic in such venues as Symphony Hall, Carnegie Hall, and Tanglewood. In 1999, PALS introduced the VOICES Concert Series to feature children as artists and celebrate their achievements of artistic excellence. In 2000, PALS introduced the PALS Musical Philanthropy initiative, a series of benefit concerts that support important children's causes throughout the Greater Boston area. PALS believes in each child's ability, in setting high standards, in creating a safe environment, in providing support when they stumble, and in celebrating when they succeed. PALS is a partnership between a public school and an entrepreneurial nonprofit. PALS embraces diversity by providing scholarships and strengthens the community through pride in the achievements of its children. The PALS Children's Chorus was founded in 1990 by one of the country's top children's conductors, Johanna Hill Simpson, at the W.H. Lincoln School, a public school in Brookline, Massachusetts. The PALS web site is at www.palschildrenschorus.org

Johanna Hill Simpson



One of the nation's preeminent children's conductors, Johanna Hill Simpson has worked with young people of all ages and levels—kindergartners through graduate students—at Dartmouth College, W.H. Lincoln Elementary School, Harvard University, and the New England Conservatory, where she received her master's in choral conducting under Lorna Cooke deVaron. Ms. Simpson founded the PALS Children's Chorus in 1990. Under her leadership, PALS has earned a reputation as one of the finest youth ensembles in the country. She has prepared the children for performances under the batons of Seiji Ozawa, Tan Dun, James Conlon, Marek Janowski, Rafael Frühbeck de Burgos, Keith Lockhart, Benjamin Zander, and David Hoose. She supervised the preparation and conducting of the children's choruses for the Boston Philharmonic's Boston and New York performances of Mahler's Symphony No. 8. Most recently, she trained the children for the U.S. premiere of Tod Machover's *Toy Symphony* in Boston and New York.

Robert Mealy (*violin, viola*)

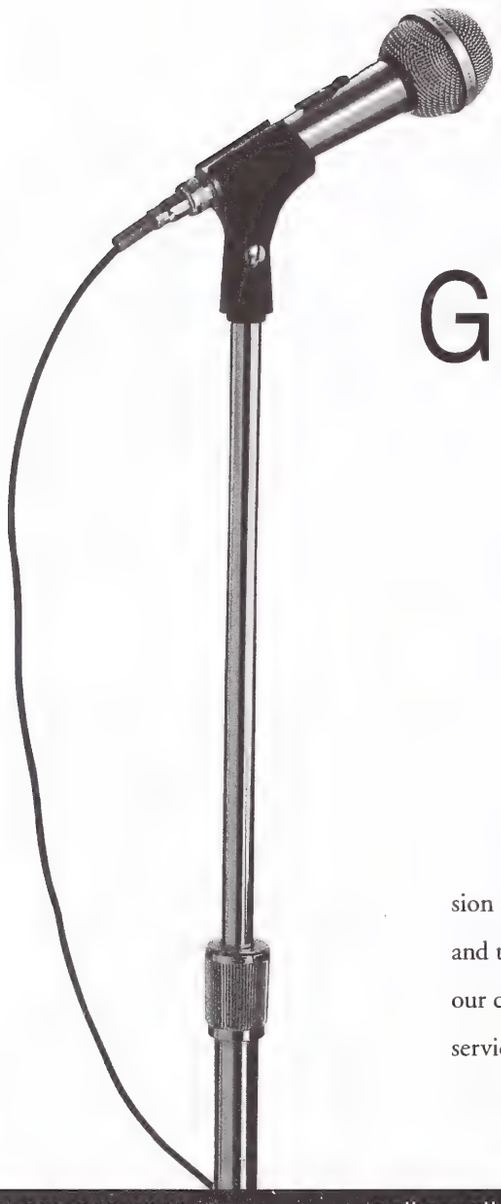


One of America's leading historical string players, Robert Mealy has recorded over fifty CDs on most major labels, ranging from Hildegard of Bingen with Sequentia, to Renaissance consorts with the Boston Camerata, to Rameau operas with Les Arts Florissants. Mr. Mealy has appeared at music festivals from Berkeley to Belgrade, and from Melbourne to Versailles. In New York he is a frequent leader and soloist with the New York Collegium, ARTEK, and Early Music New York. A devoted chamber musician, he is a member of the medieval ensemble Fortune's Wheel, the Renaissance violin band The King's Noyse, and the 17th-century ensemble Spiritus. Mr. Mealy recently received Early Music America's Binkley Award for distinguished teaching in his work directing the Yale Collegium Players and the Harvard Baroque Chamber Orchestra. Recent projects have included leading the Boston Early Music Festival Orchestra in a recording of Conradi's *Ariadne*, making his Renaissance guitar debut at the Regensburg Festival, playing Vivaldi's *Four Seasons* in Mexico City, and appearing with Renée Fleming on the David Letterman Show.

Caleb Wertenbaker (*Production Manager*)

Caleb Wertenbaker received his M.A. in Scenography from Central Saint Martins College of Art and Design in London, during which time he studied at DAMU in Prague. He is primarily a set designer; his designs include *Cendrillon*, *The Turn of the Screw*, *The Magic Flute*, and *La Calisto* for New England Conservatory; *Akhnaten*, *The Good Woman of Szetzuan*, *The Gondoliers*, *The Turn of the Screw*, and *The Construction of Boston* for Boston Conservatory; *The Play About the Baby* and *4.48 Psychosis* for Boston Director's Lab; *Johnny Guitar* and *Elegies* for Speakeasy Stage Company; *Love's Labor's Lost*, *A Bright Room Called Day*, *Women of Troy*, *The Idiot*, *Donnie Darko*, and *Mud* for the ART Institute; and *Shel's Shorts* and *Swimming in March* for The Market Theater. He has been Production Manager for the Boston Early Music Festival since 2003.

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A Note From the Host

Dear Friends,

This show is a re-creation of my own jumbled memories of radio shows I heard on a floor-model Zenith receiver in Brooklyn Park, north of Minneapolis, around 1948, when I was six and my family lived in a basement my dad built in a cornfield, in loamy clay, and I, the baby of the family, had been eclipsed by the birth of twin brothers who sucked every particle of adult attention out of the air, much as if Roy Rogers and Trigger

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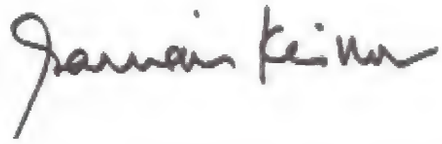
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Walter H. Scott

had come to live with us, and at this critical moment, people on the radio became my chums. I clutched that old Zenith like a life raft. They were so wonderful, Irma and Luigi and Fibber and Molly and Tom Mix ("Shredded Ralston for your breakfast starts the day off shining bright") and Jack Benny and Cedric Adams and Arthur Godfrey, and thus a seed is planted.

The radio had a big round dial and a tuning knob the size of a bagel and it gave off heat and a rich warm sound with bass reverberations that came up through the floor, so that when you lay on your stomach listening to Gene Autry sing on "Melody Ranch" you could feel good vibrations in your stomach. For a number of years, my parents were barely aware of my existence, and sometimes they called me Larry or Harry or Murray, and there were Christmases when I could see that my presents had been hurriedly assembled a few minutes before—a pair of socks (wrong size), a used book, some fruit, some small coins taped to a Christmas card with the original signature erased—but thanks to radio I maintained a sunny outlook (sort of), and years later, having graduated from college with a degree in English, casting about for something to do that people would pay me for, I found this beloved old institution. And thanks for coming to see it today.





About the Show

A PRAIRIE HOME COMPANION was first broadcast on July 6, 1974, in St. Paul. It moved to the Fitzgerald Theater in 1978. It is carried on more than 580 stations and on the Armed Forces Network Europe, the Far East Network, and in dozens of European cities via the Astra satellite network.

The Cast

GARRISON KEILLOR was born in Anoka, Minnesota, and graduated from the University of Minnesota. He lives in St. Paul. He is the author of numerous books and a member of the American Academy of Arts & Letters. **TIM RUSSELL** is heard on WCCO-AM 830 as Entertainment Editor for "The Morning News with Dave Lee." Voted Best Radio Host by *Mpls/St. Paul* magazine, this is his eleventh season as a regular on PHC. **SUE SCOTT** joined the show in 1992. She has performed with the Great American History Theatre, Mixed Blood Theater, and the Illusion, and in the one-woman show, *The Search for Signs of Intelligent Life in the Universe*. Sound Effects man **FRED NEWMAN** is an actor, writer, and sound designer for film and TV. Seen daily on public television's reading show "Between the Lions" and heard in such Disney cartoons as "DOUG," "PB&J Otter," and "JoJo's Circus," his new book and CD/CDRom *MouthSounds* has just been published.

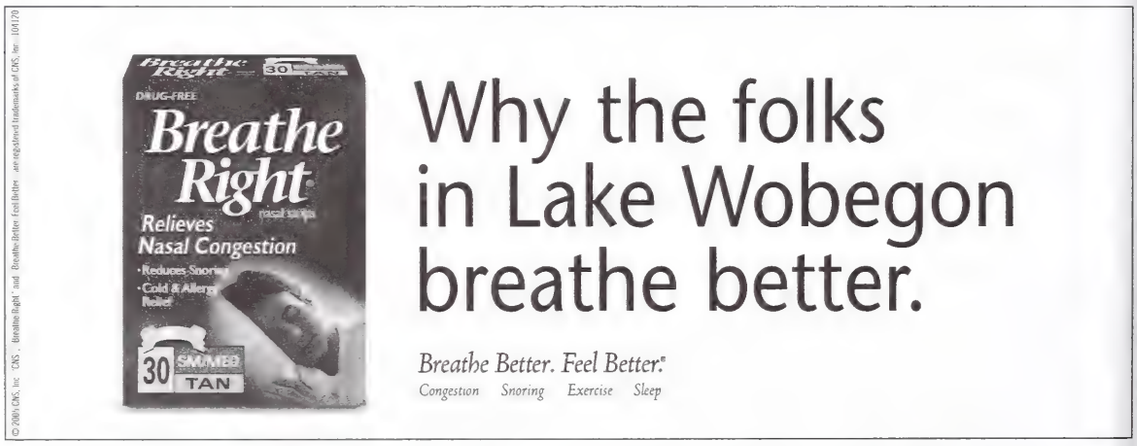
THE GUY'S ALL-STAR SHOE BAND is led by PHC music director **RICHARD DWORSKY**, a regular since 1986. He has been a studio musician for 30 years and has worked with the Children's Theater Company in Minneapolis, Al Jarreau, Kristin Chenoweth, and the Hopeful Gospel Quartet, and has recorded on the Windham Hill label. His latest CD is "So Near and Dear to Me" (Prairie Home Productions, LLP). **PAT DONOHUE** (guitar) is a St. Paul guy, a National Finger Picking Guitar Champion and songwriter whose latest CD is "Radio Blues" (Prairie Home Productions, LLP). **GARY RAYNOR** (bass) has per-

formed with Sammy Davis, Jr., the Count Basie Band, and the Minnesota Klezmer Band and teaches jazz bass at the McNally Smith College of Music. **ARNIE KINSELLA** (percussion), a PHC regular for 14 seasons, has performed with Vince Giordano and the Nighthawks, the Manhattan Rhythm Kings, and Leon Redbone.

GILLIAN WELCH may have grown up in West Los Angeles in the '70s, but she draws on the roots of rural Appalachia for her sound. She began a successful duo act with fellow Berklee School of Music student **DAVID RAWLINGS**; they now live in Nashville and tour the world. Gillian's latest album is "Soul Journey."

PRUDENCE JOHNSON's 25-year career in music has taken her from nightclubs and honky-tonks to Carnegie Hall, from the theater stage to the silver screen (Robert Redford's film *A River Runs Through It*), from the Midwest to the Middle East. Her ten album releases include "Little Dreamer," a collection of international lullabies, "Moon Country," which features music of Hoagy Carmichael, and "'S Gershwin," a collaboration with pianist Dan Chouinard. She recently collaborated with four Minnesota composers to create "A Girl Named Vincent," a presentation of the poetry of Edna St. Vincent Millay set to music, to be released on CD this year. She is a 2001 recipient of the McKnight Artists Fellowship for Performing Musicians and enjoys a steady schedule of concert appearances across the country.

Violinist and saxophonist **ANDY STEIN** has been a regular performer with The Guy's All-Star Shoe Band since 1989. Stein collaborated with Garrison Keillor to create the opera *Mr. and Mrs. Olson*. He has appeared on "Saturday Night Live" and "Late Night with David Letterman," and has performed with such artists as Itzhak Perlman, Eric Clapton, Smashing Pumpkins, Billy Joel, Tony Bennett, Ray Charles, Bob Dylan, and many others.





William Mercer

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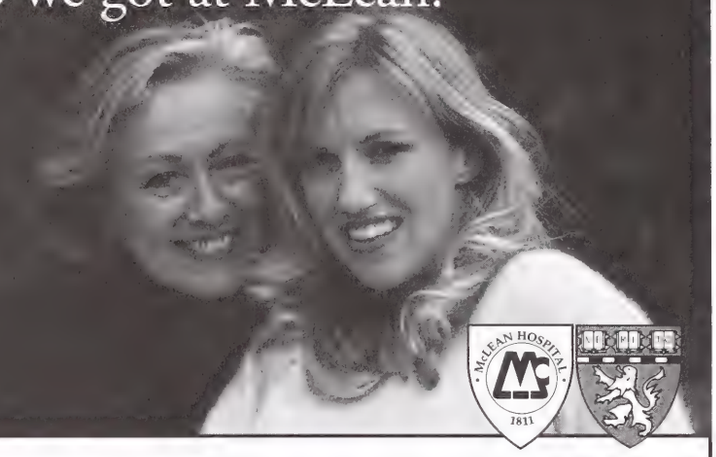
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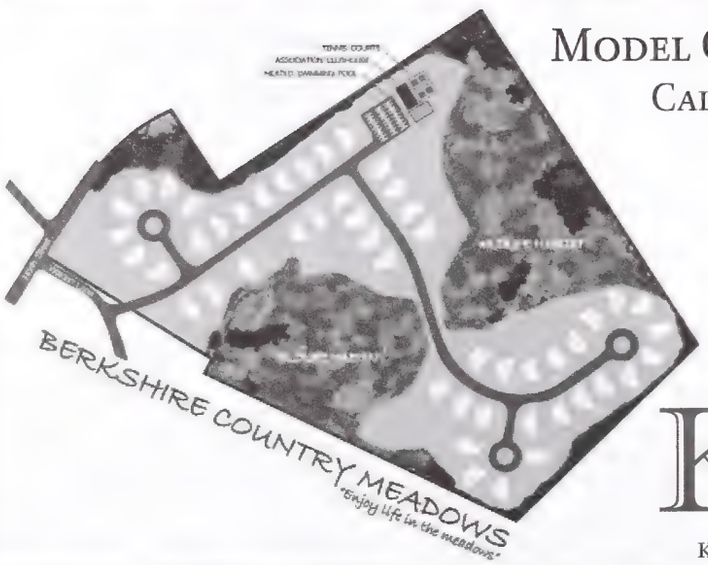
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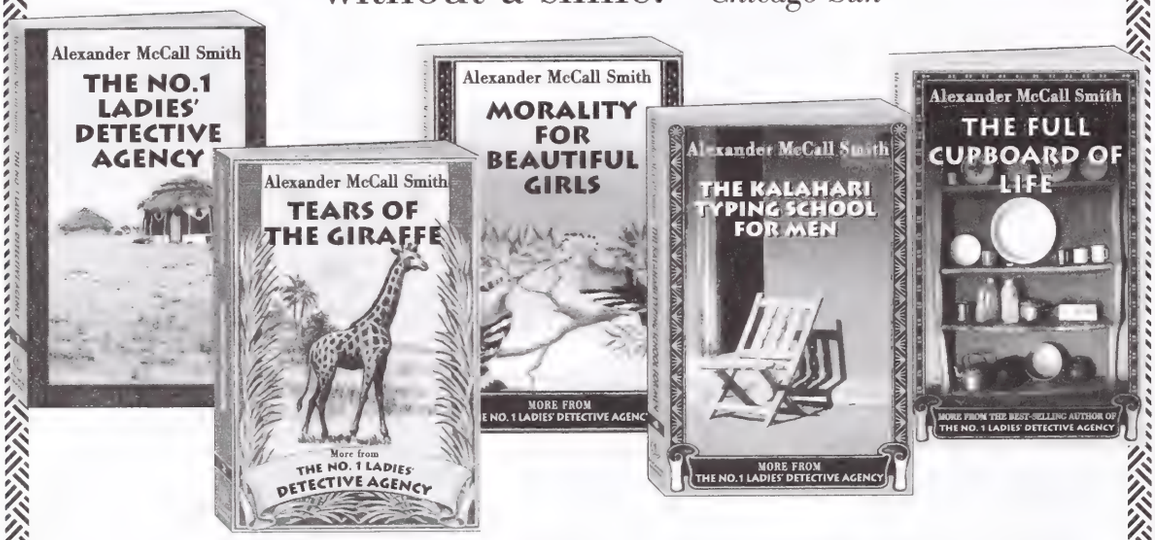
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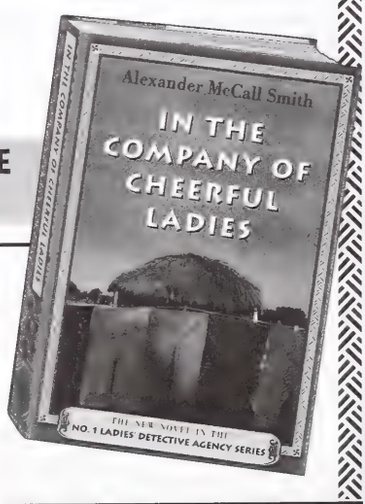
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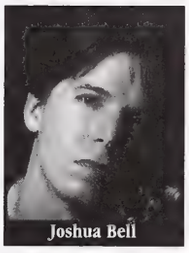

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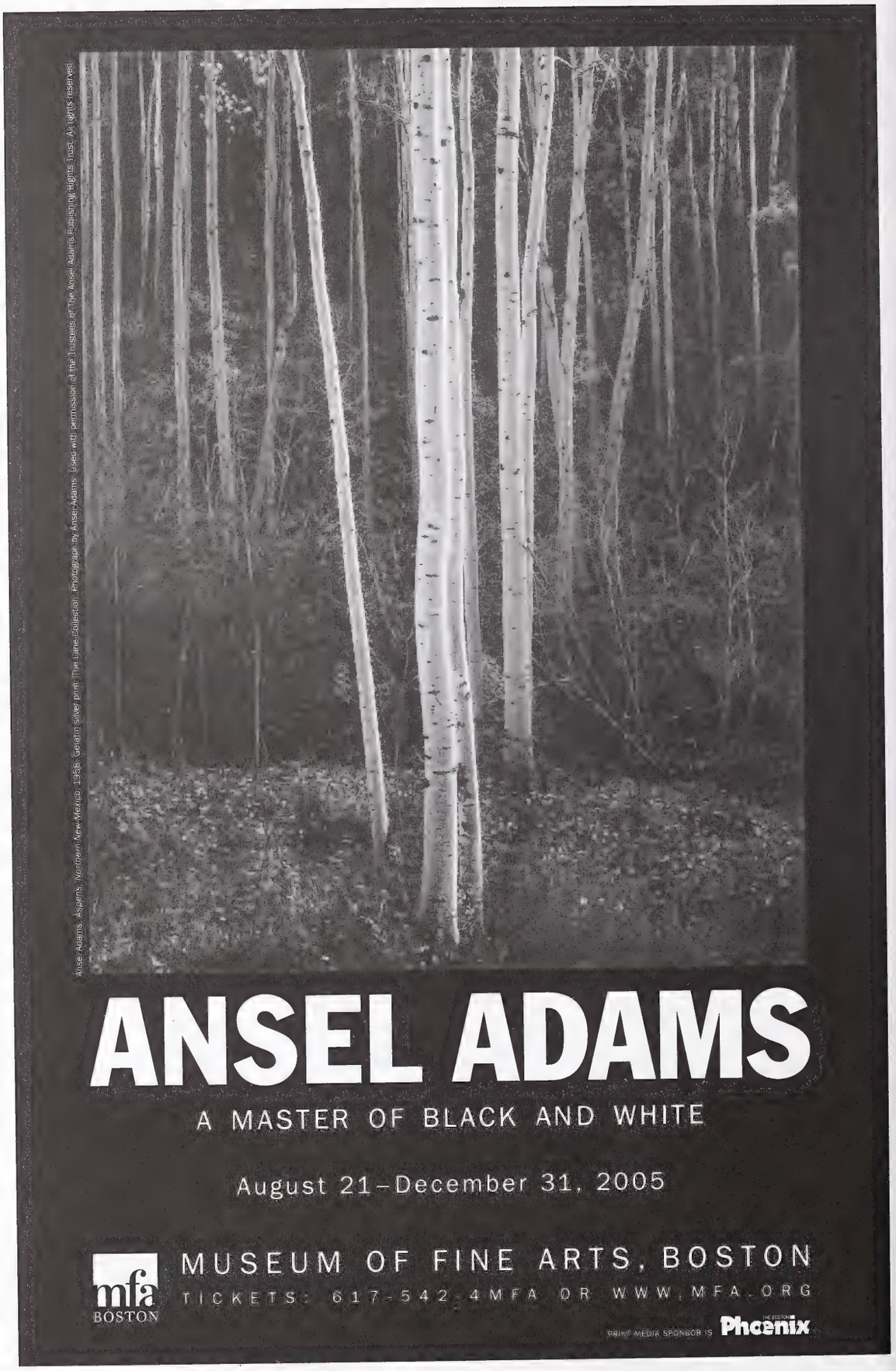
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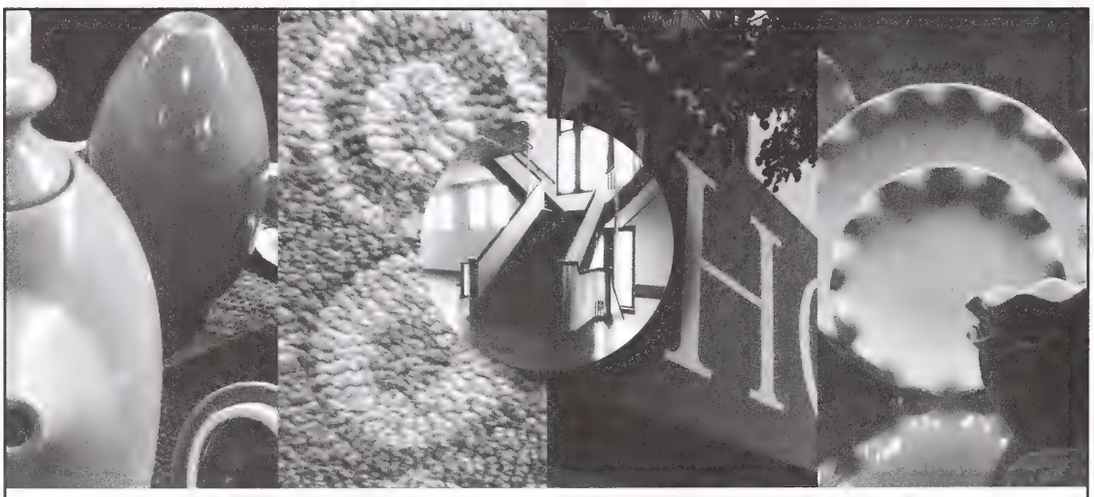
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JULY AT TANGLEWOOD

Friday, July 1, at 8:30

JUILLIARD STRING QUARTET

Music of HAYDN, BARTÓK, and DVOŘÁK

Saturday, July 2, at 5:45

"A PRAIRIE HOME COMPANION" AT TANGLEWOOD
with GARRISON KEILLOR

Monday, July 4, at 7 and
Tuesday, July 5, at 7

JAMES TAYLOR

(On July 4, grounds open at 4 and fireworks follow the concert.)

Thursday, July 7, at 8:30

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Friday, July 8, at 6 (Prelude)

MEMBERS OF THE BSO

Music of J.S. BACH, J.C. BACH, and MOZART

Friday, July 8, at 8:30

BSO—JAMES LEVINE, conductor
SUSAN NEVES, DEBORAH VOIGT, HEIDI GRANT MURPHY, LORRAINE HUNT LIEBERSON, YVONNE NAEF, JOHAN BOTHA, EIKE WILM SCHULTE, and JOHN RELYEA, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
AMERICAN BOY CHOIR, FERNANDO MALVAR-RUIZ, music director

MAHLER Symphony No. 8

Saturday, July 9, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 10

Saturday, July 9, at 8:30

BSO—KURT MASUR, conductor
JOSHUA BELL, violin

MENDELSSOHN Violin Concerto
BRUCKNER Symphony No. 4, *Romantic*

Sunday, July 10, at 2:30

BSO—KURT MASUR, conductor
EMANUEL AX, piano

BEETHOVEN Overture to *Fidelio*; Piano Concerto No. 3
TCHAIKOVSKY Serenade for Strings

Tuesday, July 12, at 8:30

DEBORAH VOIGT, soprano
BRIAN ZEGER, piano

To include songs by SCHUBERT, STRAUSS, TCHAIKOVSKY, IVES, MOORE, BOLCOM, and SONDHEIM

Wednesday, July 13, at 8:30

BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
TMC VOCAL FELLOWS

"A Sondheim Celebration"
Celebrating Stephen Sondheim's 75th birthday

Thursday, July 14, at 8:30

BEAUX ARTS TRIO

ALL-BEETHOVEN PROGRAM
Celebrating the 50th anniversary of the Beaux Arts Trio's first public concert

---

Friday, July 15, at 6 (Prelude)

MEMBERS OF THE BSO

Music of STRAVINSKY, MOZART, WUORINEN, and SHOSTAKOVICH

Friday, July 15, at 8:30

BSO—DAVID ROBERTSON, conductor
CHRISTIAN TETZLAFF, violin

STRAVINSKY *Dumbarton Oaks* Concerto
MOZART Violin Concerto No. 3 in G, K.216
MOZART Rondo in C for violin and orchestra, K.373
HAYDN Symphony No. 88

Saturday, July 16, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 17

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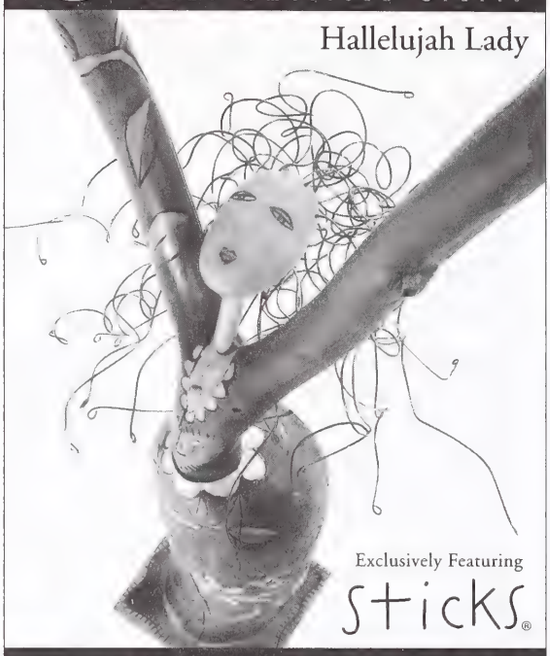
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Saturday, July 16, at 8:30
The Leonard Bernstein Memorial Concert

TANGLEWOOD MUSIC CENTER ORCHESTRA
JAMES LEVINE, conductor
DEBORAH VOIGT, MELANIE DIENER, LYUBOV PETROVA, MARIA ZIFCHAK, JANE BUNNELL, CLIFTON FORBIS, CHRISTIAN FRANZ, ALAN HELD, and KRISTINN SIGMUNDSSON, vocal soloists
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-WAGNER PROGRAM
Die Walküre, Act I
Götterdämmerung, Act III

Sunday, July 17, at 2:30

BSO—JAMES LEVINE, conductor
PETER SERKIN, piano

HARBISON *Darkbloom, Overture for an imagined opera*
WUORINEN Fourth Piano Concerto
VARÈSE *Amériques*
GERSHWIN *An American in Paris*

Thursday, July 21, at 8:30

EMERSON STRING QUARTET

ALL-MENDELSSOHN PROGRAM

Friday, July 22, at 6 (Prelude)

MEMBERS OF THE BSO

Music of MARTINŮ and MOZART

Friday, July 22, at 8:30

BSO—JAMES LEVINE, conductor

ALL-BRAHMS PROGRAM
Symphony No. 3
Symphony No. 1

Saturday, July 23, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Saturday, July 23

Saturday, July 23, at 8:30

BSO—JAMES LEVINE, conductor

ALL-BRAHMS PROGRAM
Symphony No. 2
Symphony No. 4

Sunday, July 24, at 2:30

BSO—JENS GEORG BACHMANN, conductor
PINCHAS ZUKERMAN, violin

BEETHOVEN Violin Concerto
SHOSTAKOVICH Symphony No. 5

Tuesday, July 26, at 8:30
TANGLEWOOD ON PARADE

Afternoon events start at 2pm; fireworks to follow the concert
BOSTON SYMPHONY, BOSTON POPS, and TANGLEWOOD MUSIC CENTER ORCHESTRAS
JAMES LEVINE, SEIJI OZAWA, JOHN WILLIAMS, BRUCE HANGEN, and HANS GRAF, conductors

To include music of BERLIOZ, BERNSTEIN, BEETHOVEN, and TCHAIKOVSKY

Wednesday, July 27, at 8:30

ZUKERMAN CHAMBER PLAYERS

Music of BEETHOVEN, MOZART, and BRAHMS

Friday, July 29, at 6 (Prelude)

MEMBERS OF THE BSO

To include music of MOZART

Friday, July 29, at 8:30

BSO—CHARLES DUTOIT, conductor
LISA BATIASHVILI, violin

WAGNER Overture to *The Flying Dutchman*
SIBELIUS Violin Concerto
STRAVINSKY *The Rite of Spring*

Saturday, July 30, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 31

Saturday, July 30, at 8:30

BSO—HANS GRAF, conductor
FREDERICA VON STADE, mezzo-soprano

RAVEL *Le Tombeau de Couperin*
RAVEL *Shéhérazade*
CANTELOUBE Selections from *Songs of the Auvergne*
TCHAIKOVSKY Symphony No. 6, *Pathétique*

Sunday, July 31, at 2:30
The Serge and Olga Koussevitzky Memorial Concert

BSO—CHARLES DUTOIT, conductor
JEAN-YVES THIBAUDET, piano

MOZART Symphony No. 29
RAVEL Piano Concerto in D, for the left hand
RACHMANINOFF *Symphonic Dances*

Programs and artists subject to change.

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2005 TANGLEWOOD MUSIC CENTER PERFORMANCE SCHEDULE

(Unless otherwise noted, all events take place in Florence Gould Auditorium, Seiji Ozawa Hall.)

Sunday, June 26, 8:30 p.m.*
Monday, June 27, 8:30 p.m.*
MARK MORRIS DANCE GROUP, TMC FELLOWS, and NEW FROMM PLAYERS
STEFAN ASBURY and STEVEN JARVI (TMC Fellow), conductors
Choreography by MARK MORRIS to music of FOSTER, MILHAUD, COWELL, and IBERT
World premiere of "Cargo," to music of Milhaud, commissioned in part by the Tanglewood Music Center of the Boston Symphony Orchestra, James Levine, Music Director, through the generous support of Michael and Sally Gordon and the Florence Gould Foundation

Monday, June 27, at 10 a.m., 1 p.m., and 4 p.m. (TH)
String Quartet Marathon: three 2-hour performances

Thursday, June 30, at 8:30 p.m. (CMH)
Music for vocal ensembles by TMC Composition Fellows

Sunday, July 3, at 10 a.m.
Chamber Music Concert

Sunday, July 3, at 2:30 p.m.
Opening Exercises
(free admission; open to the public)

Sunday, July 3, at 8:30 p.m.
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA
KURT MASUR, JULIAN KUERTI (TMC Fellow), and STEVEN JARVI (TMC Fellow), conductors
PROKOFIEV *Classical* Symphony
DUTILLEUX *The shadows of time*
BEETHOVEN Symphony No. 7

Saturday, July 9, at 6 p.m. ♪
Prelude Concert

Sunday, July 10, at 10 a.m.
Chamber Music Concert

Sunday, July 10, 1 p.m. (CMH) ♪
Prelude Concert

Sunday, July 10, at 8:30 p.m.
Vocal Recital

Wednesday, July 13, at 8:30 p.m. (Shed)*
BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
with TMC Vocal Fellows
Music of SONDHEIM

Saturday, July 16, 6 p.m. ♪
Prelude Concert

Saturday, July 16, at 8:30 p.m. (Shed)*
The Leonard Bernstein Memorial Concert
Supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean
TMC ORCHESTRA
JAMES LEVINE, conductor
VOCAL SOLOISTS
ALL-WAGNER PROGRAM
Die Walküre, Act I
Götterdämmerung, Act III

Sunday, July 17, 10 a.m.
Chamber Music Concert

Sunday, July 17, 1 p.m. (CMH) ♪
Prelude Concert

Saturday, July 23, at 6:00 p.m. ♪
Prelude Concert

Sunday, July 24, at 10 a.m.
Chamber Music Concert

Sunday, July 24, at 1 p.m. (CMH) ♪
Prelude Concert

Sunday, July 24, at 8:30 p.m.
Vocal Recital

Tuesday, July 26, at 2 p.m.*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events: Chamber Music, 2:30 p.m.; Vocal Chamber Music, 5 p.m. (SOH); Brass Fanfares, 8 p.m. (Shed)
Gala concert, 8:30 p.m. (Shed):
BSO, BOSTON POPS, and TMC ORCHESTRAS
JAMES LEVINE, SEIJI OZAWA, JOHN WILLIAMS, BRUCE HANGEN, and HANS GRAF, conductors
Music of BERLIOZ, BERNSTEIN, BEETHOVEN, and TCHAIKOVSKY

Saturday, July 30, at 6 p.m. ♪
Prelude Concert

Sunday, July 31, at 10 a.m.
Chamber Music Concert

Sunday, July 31, at 1 p.m. (CMH) ♪
Prelude Concert

(CMH) = Chamber Music Hall (TH) = Theatre
♪Admission is free, but restricted to that afternoon's 2:30pm or that evening's 8:30pm concert ticket holders.
*Tickets available through Tanglewood Box Office or SymphonyCharge.

Thursday, August 4–Monday, August 8
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Detailed program information available at the Main Gate

Sunday, August 7, at 1 p.m. (CMH) ♪
Prelude Concert

Saturday, August 13, at 6 p.m. ♪
Prelude Concert

Sunday, August 14, at 10 a.m.
Chamber Music Concert

Sunday, August 14, at 1 p.m. (CMH)
Prelude Concert

Monday, August 15, at 6 p.m. ♪
Prelude Concert

Monday, August 15, at 8:30 p.m.
The Daniel and Shirlee Cohen Freed Concert
TMC ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS, conductor
BEETHOVEN Symphony No. 6, *Pastoral*
STRAUSS *Don Juan*; Suite from *Der Rosenkavalier*

Except for concerts requiring a Tanglewood Box Office ticket (indicated by an asterisk * or music note ♪), tickets for TMC events are only available one hour before concert time.

TMC Orchestra Hall tickets	**$26**
TMC Orchestra Lawn tickets	**$11**
Other TMC concerts	**$11**

TMC Orchestra concerts are cash/charge; all other TMC concerts are cash only.

General Public and Tanglewood Donors up to $150: For TMC concerts, tickets are available one hour prior to concert start time at the Ozawa Hall Box Office only. *Please note that availability for seats inside Ozawa Hall is limited and concerts may sell out.*

Friends of Tanglewood $150+: Order your tickets for TMC Orchestra concerts (July 3; August 8 & 15) in advance by calling SymphonyCharge at 888-266-1200 or (617) 266-1200. For other TMC concerts, present your Friends of Tanglewood membership card at the Ozawa Hall Gate for admittance up to one hour prior to concert start time. Additional tickets and tickets for non-Friends are $11.

Festival of Contemporary Music Pass $50
(new this season)
Purchase a pass to the 2005 Festival of Contemporary Music, valid for six performances inside Ozawa Hall, August 4-8, and also valid as a lawn pass to the BSO Shed performance on Friday, August 5, and the Fromm Concert in Ozawa Hall on August 7.

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at www.bso.org. All programs are subject to change.



2005 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 16, 2:30 p.m.** James Gaffigan conducting music of Prokofiev, Saint-Saëns, and Adams; **Saturday, July 30, 2:30 p.m.** David Hoose conducting music of Dvořák and Harbison; **Saturday, August 13, 2:30 p.m.** David Hoose conducting music of Bach/Stokowski and Elgar

WIND ENSEMBLE PROGRAMS: **Sunday, July 17, 7 p.m.** David Martins conducting music of Gillingham, Holst, Whitacre, Beckel, Shostakovich, and Barnes; **Saturday, July 30, 11 a.m.** H. Robert Reynolds conducting music of Bolcom, Lauridsen, Grantham, Francaix, Grainger, Ticheli, and Hughes

VOCAL PROGRAMS: **Sunday, July 31, 7 p.m.** Ann Howard Jones conducting music of Schubert, Brahms, and Dello Joio, with guest conductor Craig Smith and Tanglewood Music Center Fellows in the performance of Bach Cantatas 37 and 118

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6 p.m.: **Tuesday, July 19; Wednesday, July 20; Wednesday, August 10**

Tickets available one hour before concert time. Admission is $10 for orchestra concerts, free to all other BUTI concerts. For more information call (413) 637-1430.

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A Chapel For Humanity
North Adams, (413) 664-9550
www.darkrideproject.org
A Chapel For Humanity; Sculptural Epic and 9/11 Room. Free Admission, Wed.-Sun. 12-5.

Arrowhead
Pittsfield, (413) 442-1793
www.mobydick.org
Melville's Portrait Gallery, exhibit of artists' renderings of Moby Dick crew, to 10/10.

Barrington Stage Company
Sheffield, (413) 528-8888
www.barringtonstageco.org
Follies 6/23-7/16; *Importance of Being Earnest* 7/21-8/7; *Fuente* 6/30-7/17; *Snoopy* 7/13-8/8.

Becket Arts Center of the Hillstown
Becket, (413) 623-6635
www.becketartscenter.org
Playwriting festival, adult & young people arts workshops, exhibits, free lectures & more.

Berkshire Botanical Garden
Stockbridge, (413) 298-3926
www.berkshirebotanical.org
Beautiful display gardens open daily 10-5. *Fete des Fleurs* 7/16, *Flower Show* 8/6-7.

Berkshire Choral Festival
Sheffield, (413) 229-8526
www.choralfest.org
Choral masterpieces - 225 voices, Springfield Symphony. July 16, 23, 30. Concert at 8 p.m.

Berkshire Museum
Pittsfield (413) 443-7171
www.berkshiremuseum.org
The Power of Place: The Berkshires through October 30, 2005.

Berkshire Opera Company
Pittsfield, (413) 442-0099
www.berkshireopera.org
Rinaldo 7/7 - 7/13. *The Old Maid and The Thief & L'Heure Espagnole* 7/25 - 7/30.

Berkshire Theatre Festival
Stockbridge, (413) 298-5576
www.berkshiretheatre.org
Side By Side by Sondheim 6/24-7/2; *Equus* 7/12-23; *American Buffalo* 7/26-8/13; *The Father* 6/29-7/16.

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www.massaudubon.org
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The Colonial Theatre
Pittsfield, (413) 448-8084
www.thecolonialtheatre.org
Capitol Steps 16 & 17. The Cottars 23 & 24. Fly Dance 30 & 31. Berkshire Comm. College 8 p.m. Sat., 2 p.m. Sun.

Crane Museum of Paper Making
Dalton, (413) 684-6481
www.crane.com
Crane Museum of Paper Making. June-Mid-October, 1-5 p.m. Free Admission.

Dark Ride Project
North Adams, (413) 664-9550
www.darkrideproject.org
Take a ride on the Sensory Integrator. Wed.-Sun. 12-5. Unusual and fun!

Frelinghuysen Morris House & Studio
Lenox, (413) 637-0166
www.frelinghuysen.org
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Grey Fox Bluegrass Festival
Ancramdale, NY, (888) 946-8495
www.greyfoxbluegrass.com
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Pittsfield, (413) 443-0188
www.hancockshakervillage.org
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Images Cinema
Williamstown, (413) 458-5612
www.imagescinema.org
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Jacob's Pillow Dance Festival
Becket, (413) 243-0745
www.jacobspillow.org
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The Mac-Haydn Theatre, Inc.
Chatham, NY, (518) 392-9292
www.machaydntheatre.org
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MASS MoCA
North Adams, (413) 664-4481
www.massmoca.org
June 24 - July 30: Cai Guo-Qiang, William Kentridge, Leipzig paintings, Bang on a Can, Yo La Tengo and more.

Naumkeag House and Gardens
Stockbridge, (413) 298-3239
www.thetrustees.org
Music in the gardens – Sunday afternoons in July. 7/3, 10, 17, 24, 31 from 2 - 3 p.m. Monday afternoon in the gardens – a guided walk. 7/11, 18, 25, 8/1 at 2 p.m.

North Adams Museum of History and Science
North Adams, (413) 664-4700
www.geocities.com/northadamshistory
Temporary exhibit *Soldiers Without Guns At Home And At The Front.* Thurs. - Sun. reg. hrs.

Shakespeare & Company
Lenox, (413) 637-3353
www.shakespeare.org
Now playing: *Taming of the Shrew, Ice Glen, Wharton One-Acts* and the free Bankside Fest.

Sheffield Historical Society
Sheffield, (413) 229-2694
www.sheffieldhistory.org
Historic house tours Thurs. - Sat. 11-4. Changing exhibits, special events, Old Stone Store.

Sterling and Francine Clark Art Institute
Williamstown, (413) 458-2303
www.clarkart.edu
Jacques-Louis David: Empire to Exile exhibition during the Clark's 50th anniversary year.

Ventfort Hall, Museum of the Gilded Age
Lenox, (413) 637-3206, www.gildedage.org
Tours daily 10-3. *Belle of Amherst,* Dickinson life performed W, Th, F 7:30, Sat 4 p.m., Sun 10 a.m.

Williams College Museum of Art
Williamstown, (413) 597-2429
www.wcma.org
Now on view: *Quilt Masterpieces From Folk Art to Fine Art* through August 14th.

While you're in the Berkshires, be sure to come see the Berkshire Visitors Bureau's new "Discover the Berkshires" Visitor Centers in Adams and Pittsfield. Enjoy displays, multimedia presentations, and grab the latest information on Berkshire attractions.

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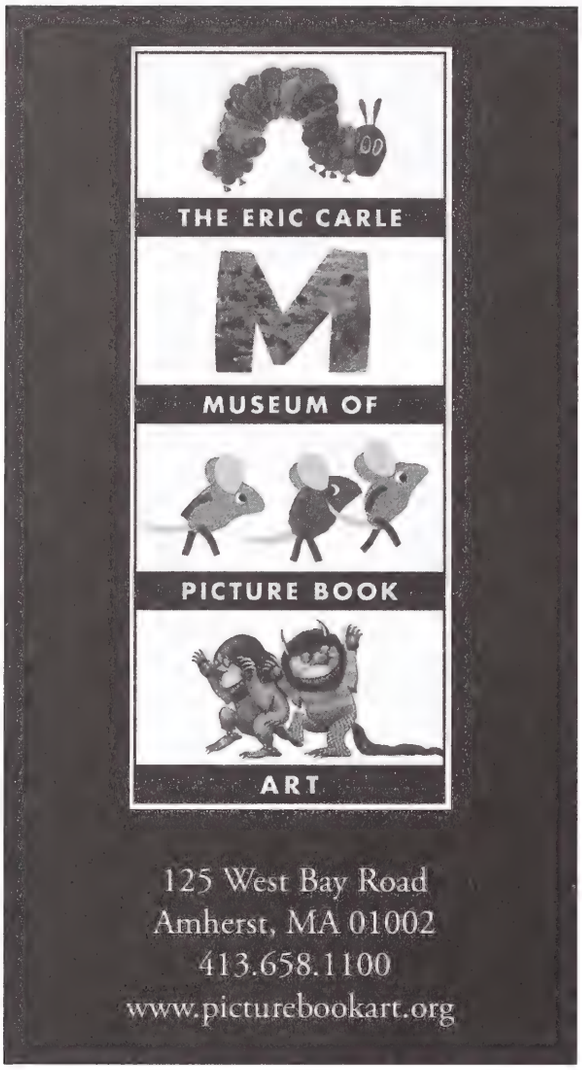
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Endowment funds at the BSO provide critical on-going support for the Tanglewood Festival, the Tanglewood Music Center, and the BSO's youth education programs at Tanglewood and in the Berkshires. TMC Fellows pay no tuition and are offered essentially free room and board, their residency at Tanglewood being underwritten largely through endowed, as well as annual, Fellowships. The TMC Faculty, composed of many of the world's finest musical artists, is funded in part by endowment funds supporting artists' positions. Endowment funds also support the BSO's Days in the Arts program at Tanglewood and the BSO's Berkshire Music Education programs.

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Continued on page 41

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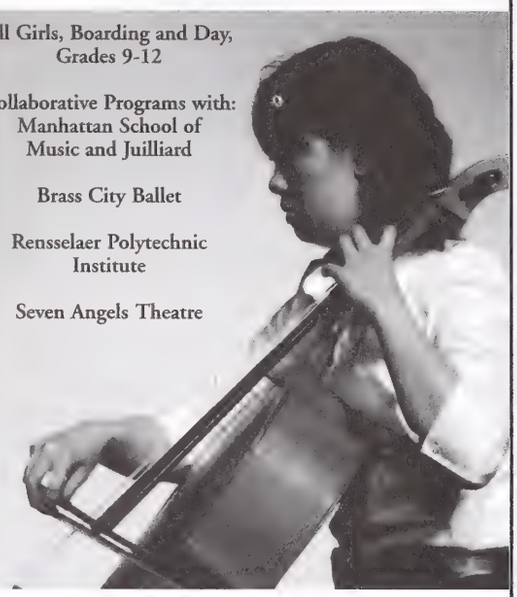
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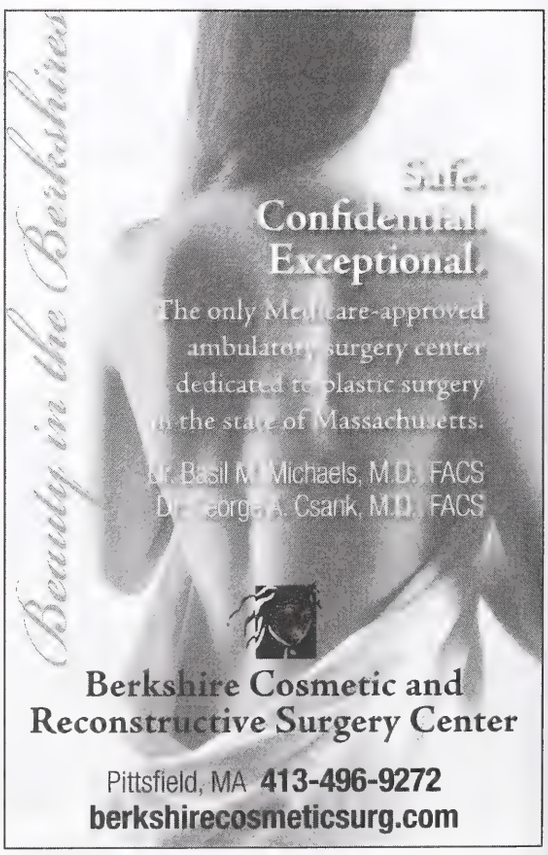
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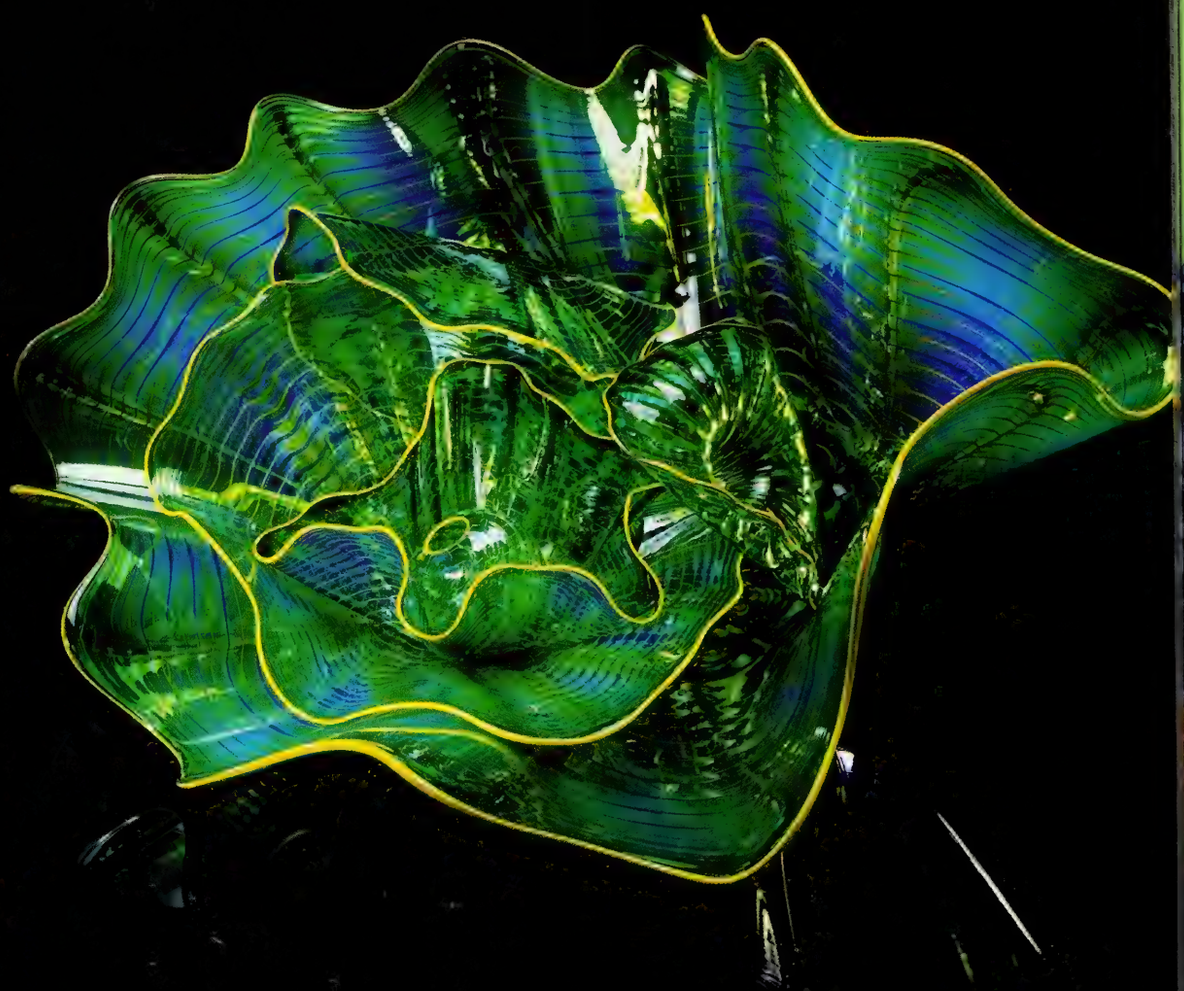




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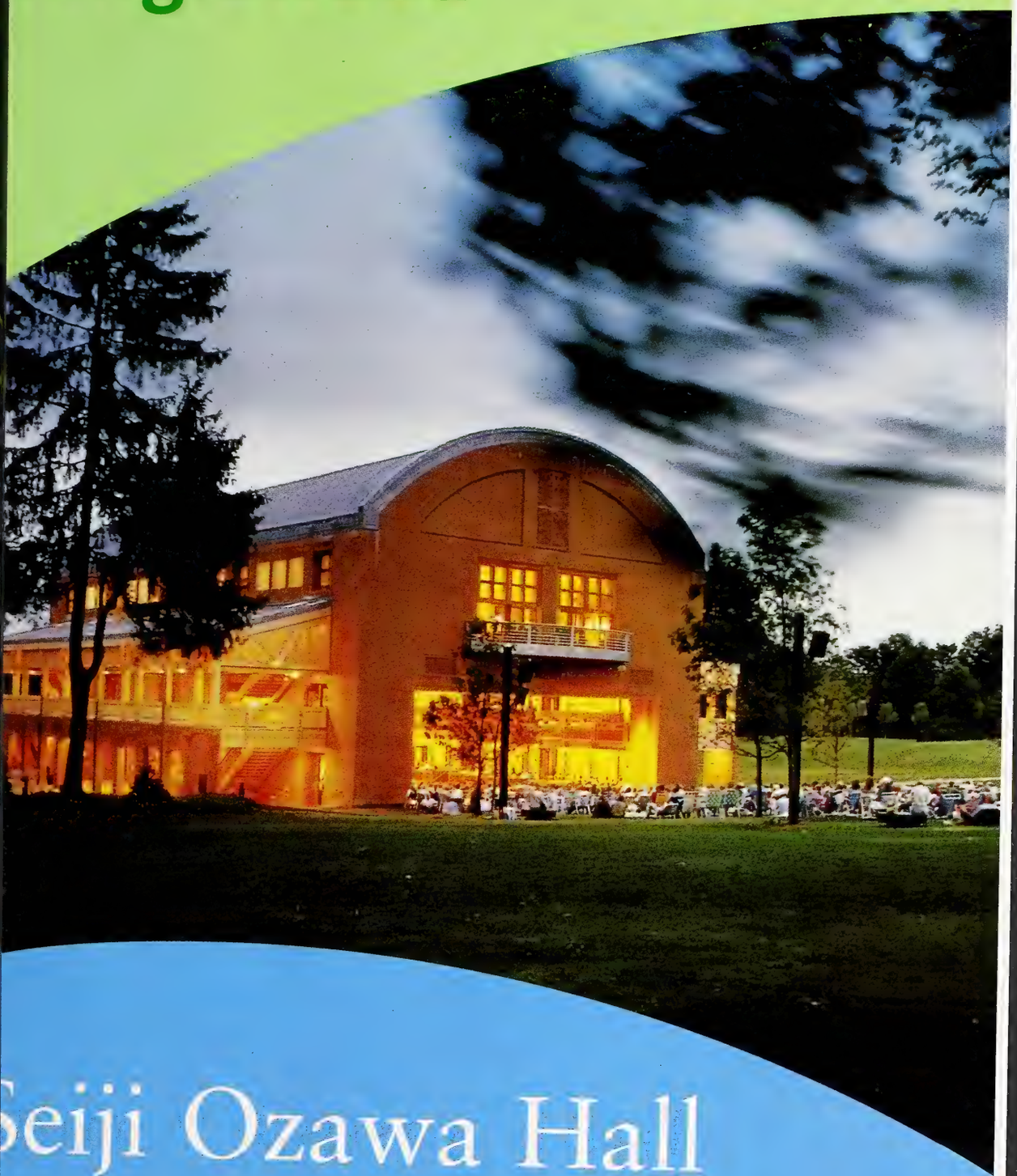


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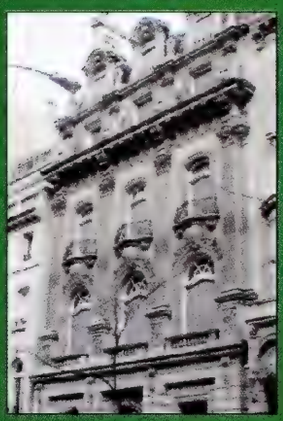
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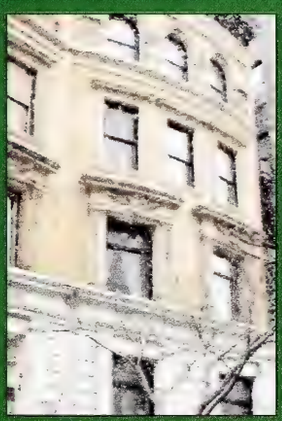
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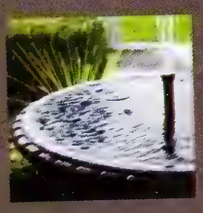
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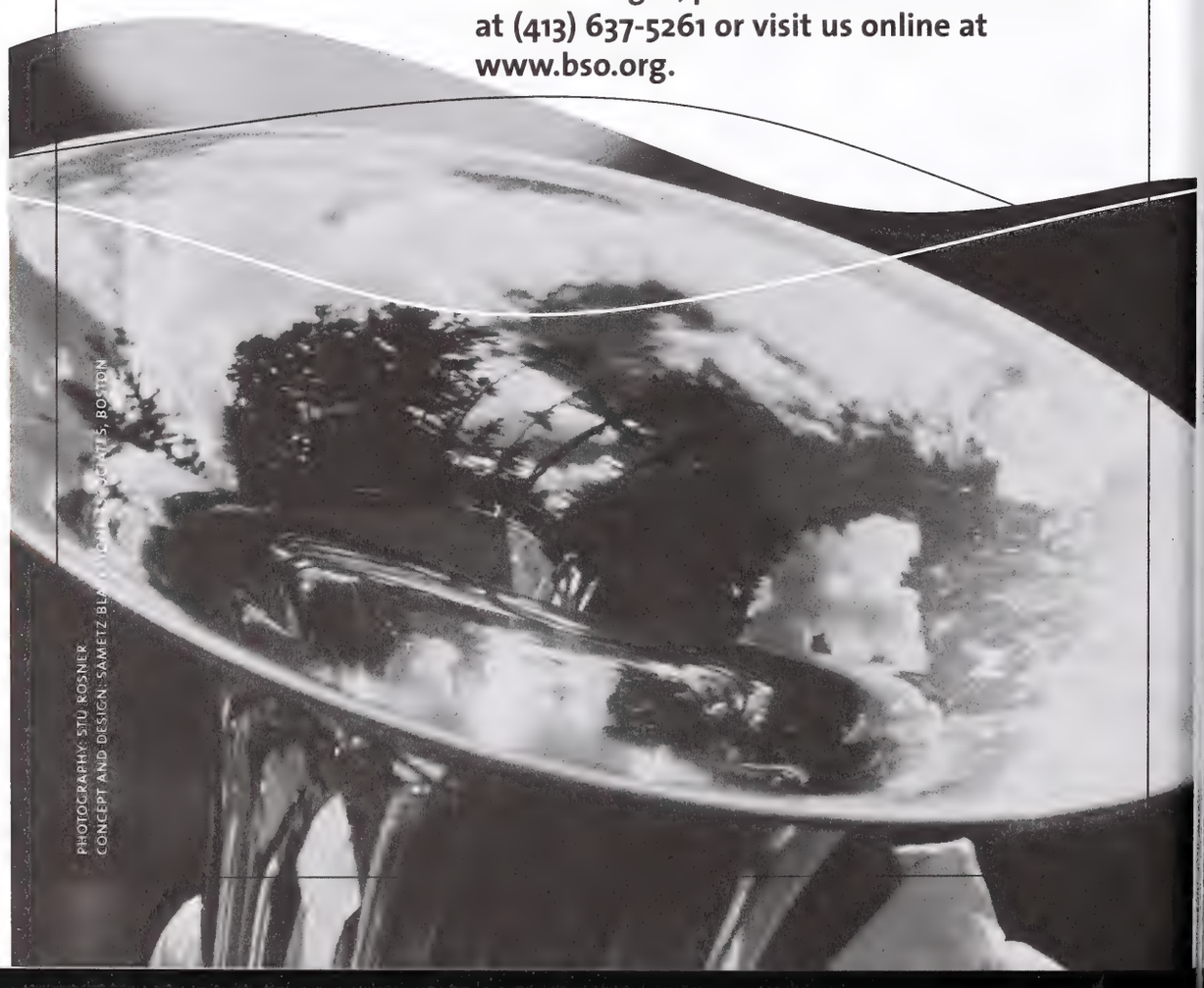
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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,...which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present



BSO Archives

After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed



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world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

A "Special Focus" Exhibit at the Tanglewood Visitor Center
James Levine: A New Era for the BSO

On October 28, 2001, the BSO's Board of Trustees announced that, as of the 2004-2005 season, James Levine would become the Boston Symphony Orchestra's fourteenth music director—and the first American-born conductor to hold that position. Drawing on materials in the BSO Archives as well as materials made available from the Cleveland Orchestra Archives and Metropolitan Opera Archives, this exhibit traces the remarkable career of James Levine, including his BSO conducting debut in April 1972, at the age of 28, when he filled in for an ailing Rafael Kubelik. The exhibit also puts Maestro Levine's appointment into an historical context by examining the BSO's tradition of hiring foreign-born and -trained conductors that began with the appointment in 1881 by BSO founder Henry Lee Higginson of German-born Georg Henschel as the orchestra's first music director.





The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca. 1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).

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Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

Marking its 65th anniversary this year, the Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced musicians who have completed all or most of their formal training. Some 150 young artists, all attending the TMC on full fellowships that underwrite tuition, room, and board, participate in a program including chamber and orchestral music, opera and art song, and a strong emphasis on music of the 20th and 21st centuries. TMC Orchestra highlights this summer include an all-Wagner concert (*Die Walküre*, Act I, and *Götterdämmerung*, Act III, with some of the world's foremost Wagner singers) conducted by James Levine (working with the TMCO for the first time); TMCO performances led by Stefan Asbury, Rafael Frühbeck de Burgos, Kurt Masur (on the orchestra's opening concert), and Ingo Metzmacher, as well as by this year's TMC Conducting

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Fellows; plus, as part of Tanglewood on Parade, Seiji Ozawa's return to the TMCO podium (leading Beethoven's *Leonore* Overture No. 3). To open the TMC season, the Mark Morris Dance Group returns for its third week-long annual collaboration with the Tanglewood Music Center, culminating in two joint MMDG/TMC performances, including a new work commissioned by the TMC with choreography (to Milhaud's *La Création du monde*) by Mark Morris. The 2005 Festival of Contemporary Music, directed by composer John Harbison, offers a programming "anthology" (Harbison's own word) of birthday commemorations (marking George Perle's 90th, Pierre Boulez's 80th, and Harrison Birtwistle's 70th), attention to young composers (notably in a concert by the new music ensemble *eighth blackbird*), music of composers rarely heard at Tanglewood, and works by members of the TMC's composition faculty. 2005 also sees a number of new works specially commissioned for the TMC's 65th anniversary (to be performed as part of the Sunday-morning concert series); resumption of the TMC's Bach cantata performance seminar led by conductor Craig Smith, culminating in a July 31 performance of cantatas 37, 118, and 201 (the great secular cantata *Der Streit zwischen Phoebus und Pan*), and a first-time collaboration of TMC Vocal Fellows with Keith Lockhart and the Boston Pops Orchestra for a special "Sondheim Celebration" on July 13 marking Stephen Sondheim's 75th birthday. Ongoing TMC programs include seminars in the string quartet, and Prelude concerts in Ozawa Hall on Saturdays at 6 p.m. and Sundays at 1 p.m. prior to the Saturday and Sunday BSO concerts.

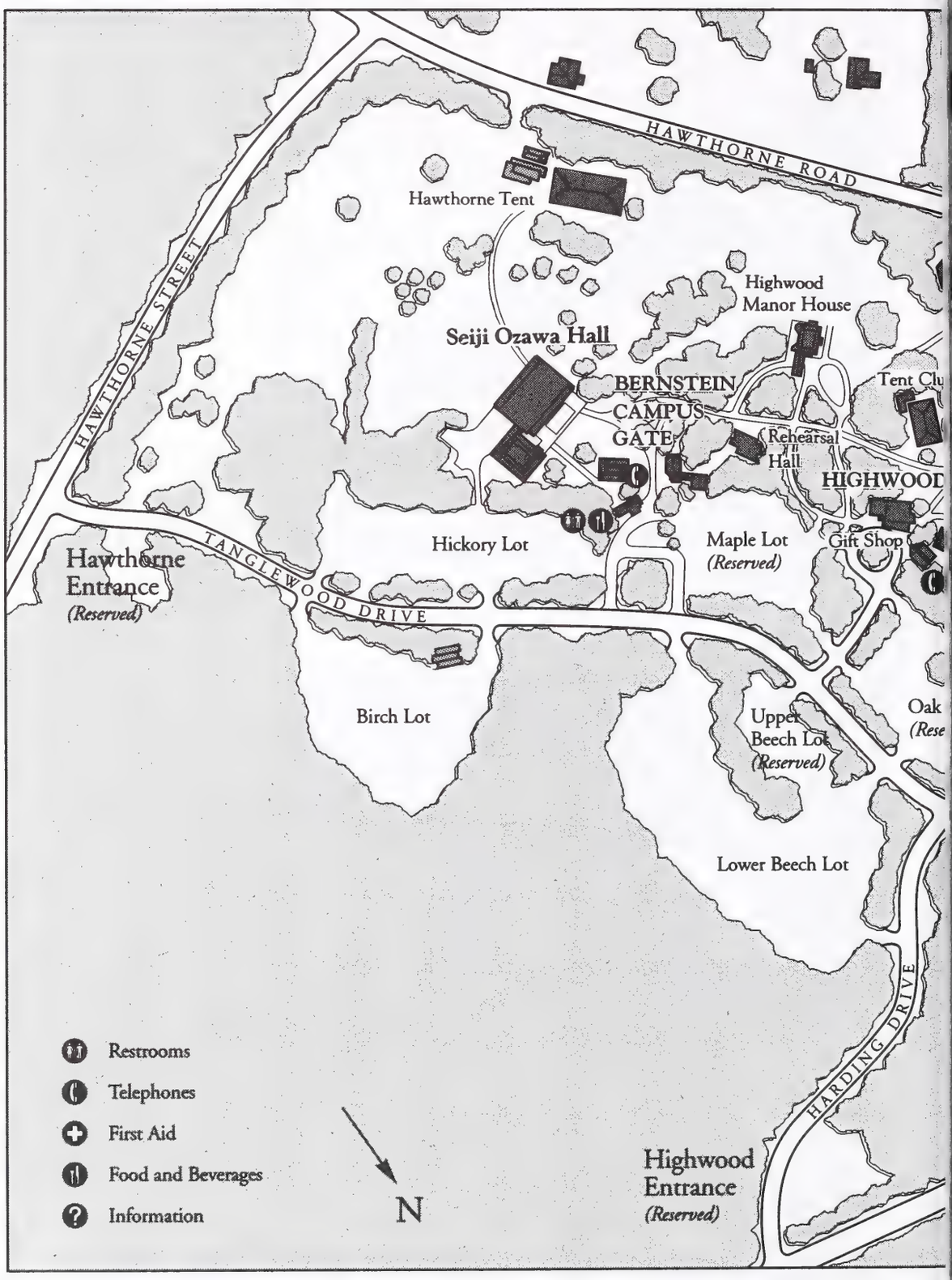
It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, Stephanie Blythe, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

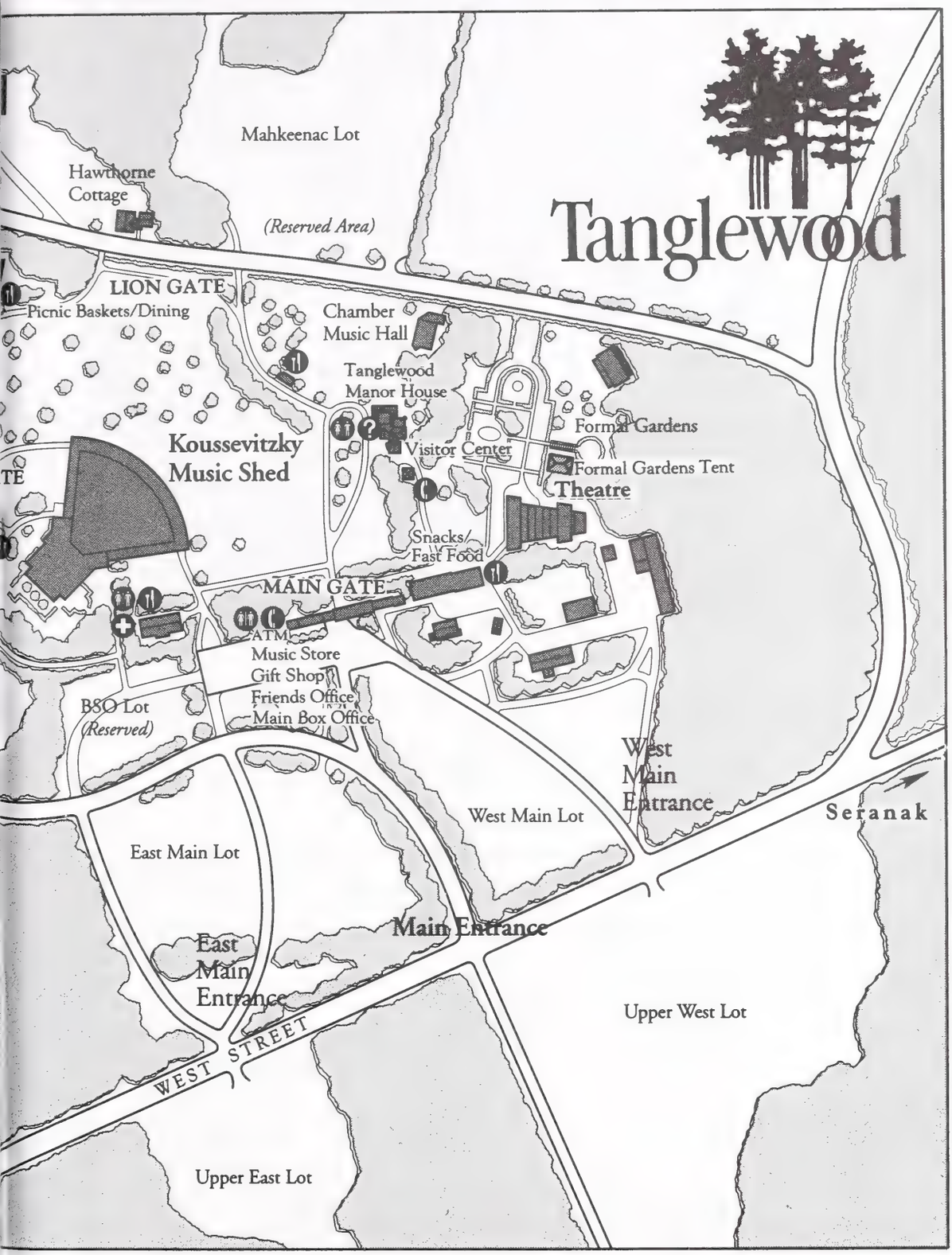
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall


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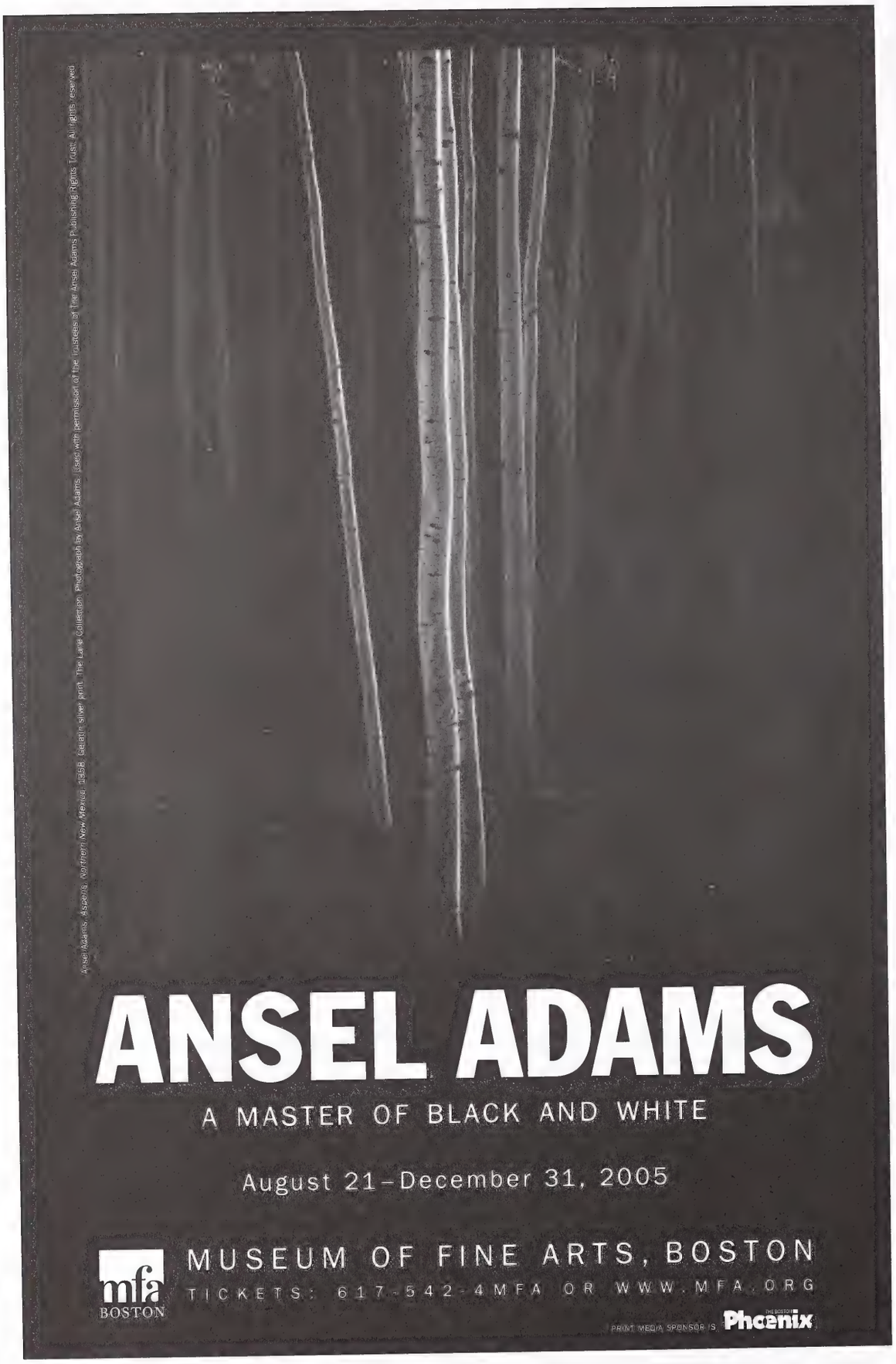
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FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered several days in advance at www.bso.org.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. IN CASE OF RAIN ON THE DAY OF SELECTED BSO AND BOSTON POPS CONCERTS, AND SUBJECT TO TICKET AVAILABILITY, patrons can upgrade a regular lawn ticket at the Box


Ansel Adams, Aspens, Northern New Mexico, 1958. Gelatin silver print. The Lane Collection. Photograph by Ansel Adams. Used with permission of the Trustees of The Ansel Adams Publishing Rights Trust. All rights reserved.
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Office, at $10 per ticket for a seat in the rear of the Shed and $20 per ticket for a seat in the middle of the Shed.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $16 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. During Open Rehearsals, a special children's area with games and activities behind the Tanglewood Visitor Center is available for children, who must be accompanied by an adult at all times.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

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Marcia Friedman
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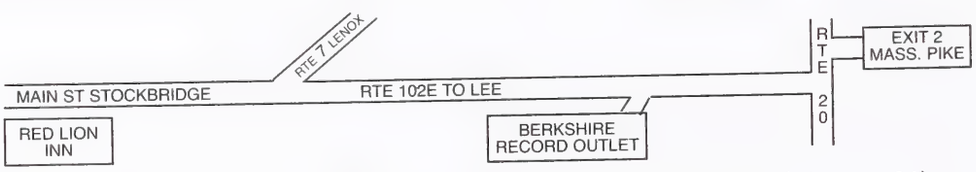
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IN TRIBUTE TO FLORENCE GOULD

Florence Gould

Florence Lacaze Gould, for whom the Florence Gould Auditorium in Seiji Ozawa Hall is named, was born in San Francisco to French parents in 1895. The San Francisco earthquake of 1906 destroyed her father's printing house, and the family returned to France. Florence arrived not speaking a word of French, but she was quick, intelligent, and musically gifted, and by the age of sixteen she was studying voice at the Paris Conservatory. Although she asserted throughout her life that she "had not a drop of American blood," she remained a U.S. citizen until her death in 1983.



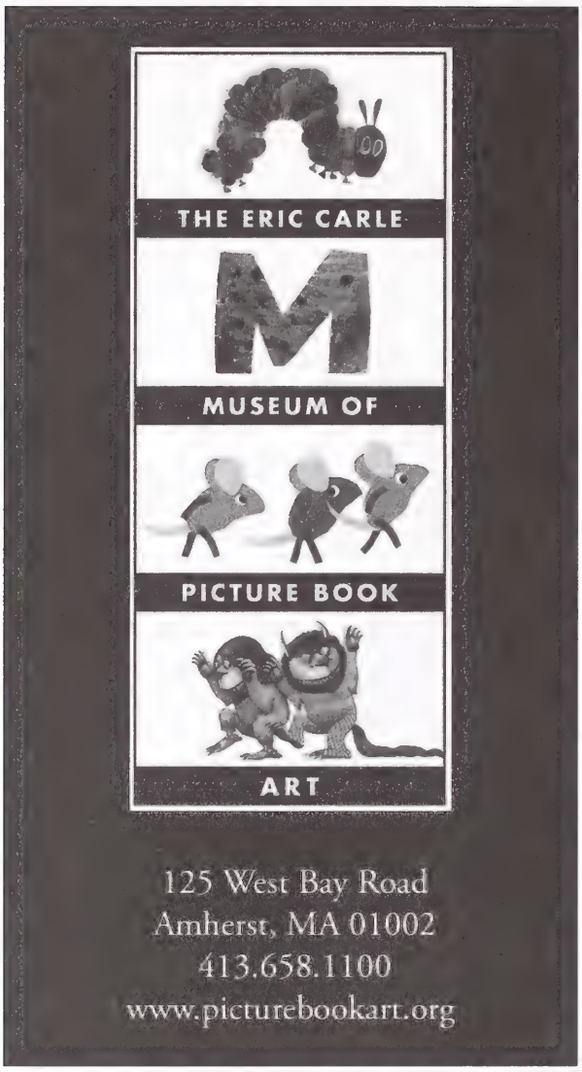
Photo courtesy of the Trustees, Florence Gould Foundation

Florence Lacaze Gould onboard the *S.S. Normandie* during its maiden voyage, 1935.

Florence returned to San Francisco with her new husband, an American architect, at the outbreak of World War I, but the marriage did not last and she returned to France in 1917. Following the Armistice, she recommenced her musical studies, and was often to be found singing in the salons of Paris, along with the likes of the famous Parisian entertainer Collette. It was at such an event that she caught the eye of Frank Jay Gould, son of the American railroad magnate Jay Gould. The two were married in 1923 and, at her husband's request, Florence gave up her singing career.

The Goulds were at the center of social life in the South of France during the 1920s and 1930s, where they attracted an international crowd of socialites, artists, and writers. They remained in France throughout World War II, during which time Florence served as a nurse and established a famous literary salon that became a center of intellectual life in wartime Paris. It was also at this time that she became a patron of contemporary painters, Braque and Picasso among them, and began amassing an extraordinary collection of modern art.

Frank Gould died in 1956, leaving an enormous fortune to his wife. Florence Gould continued her philanthropy to the arts, and was awarded the Legion d'Honneur by French President Charles de Gaulle in 1961. The guests of her salon tended no longer to be rebellious, avant-garde intellectuals, but, instead, great established personages, many of them members of the Academie. She also surrounded herself with the leading European and American art collectors, dealers, and cultural leaders. At the time of her death, her art collection included works by Bonnard, Cassat, Cezanne, Corot, Degas, Gaugin, Toulouse-Lautrec, Manet, Monet, Pissarro, Renoir, and Van Gogh. The majority of the proceeds from the sale of her estate was given to the Florence Gould Foundation, the principal purpose of which is to foster Franco-American amity and collaboration. The Florence Gould Foundation endowed the auditorium of Seiji Ozawa Hall, naming it in honor of Mrs. Gould, in 1990, and similarly has named other cultural facilities throughout the United States and in France. The Foundation also has endowed a Fellowship at the Tanglewood Music Center for the benefit of talented young French musicians.





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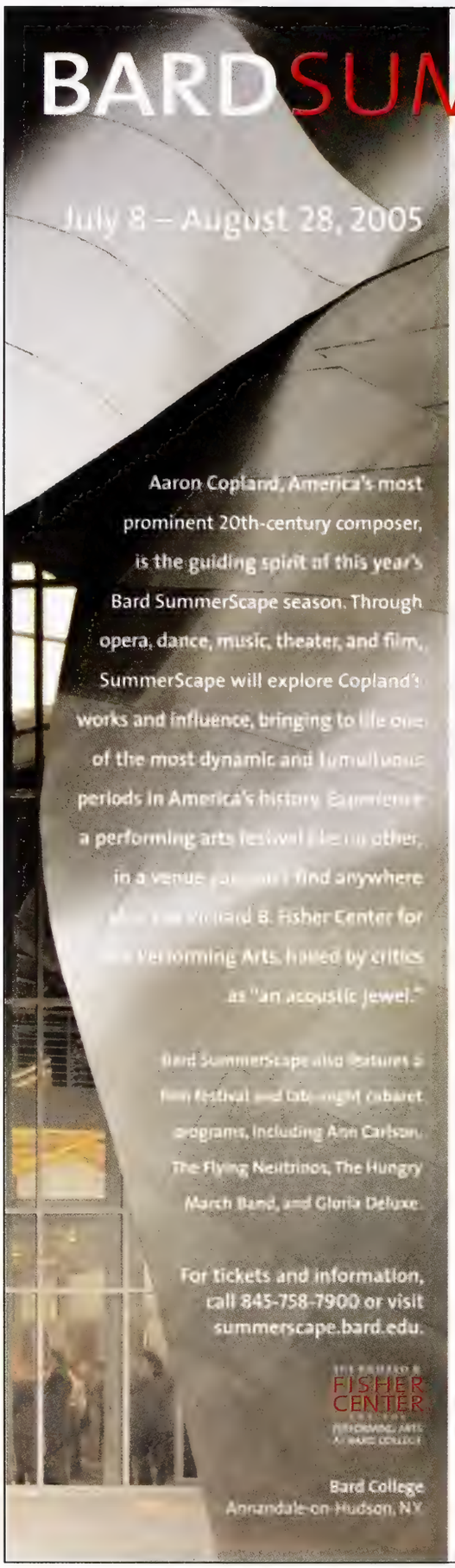


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OPERA

Regina

July 29, 31, August 3, 5, 6

Text and music by Marc Blitzstein, based on *The Little Foxes* by Lillian Hellman
The American Symphony Orchestra, conducted by Leon Botstein, music director
Directed by Peter Schneider
Set design by Judy Pfaff
Costume design by Garry Lennon
Lighting design by Natasha Katz

The Tender Land

August 4, 6, 7, 10–12

An opera by Aaron Copland
Libretto by Erik Johns
The American Symphony Orchestra, James Bagwell conducting
Directed by Erica Schmidt

DANCE

Martha Graham Dance Company

July 8–10

Cave of the Heart, music by Samuel Barber
Hérodiade, music by Paul Hindemith
Appalachian Spring, music by Aaron Copland
The American Symphony Orchestra, Aaron Sherber conducting
Narration by Blythe Danner

THEATER

Rocket to the Moon

July 14–17, 22–24

A play by Clifford Odets
Directed by Daniel Fish

JAZZ

Vince Giordano's Nighthawks

August 26

Jazz at Lincoln Center Presents The Afro-Latin Jazz Orchestra

August 27

BARD MUSIC FESTIVAL

Sixteenth season

Copland and His World

August 12–14, 19–21

Two weekends of concerts, panels, and other events bring the musical world of American composer Aaron Copland to life.

MUSICAL THEATER

The Golden Apple

August 28

Music composed by Jerome Moross
Written by John LaTouche

Sixteenth Annual Bard Music Festival

Copland
and His World

AUGUST 12–14 and AUGUST 19–21, 2005

The Bard Music Festival's sixteenth season explores the musical world of American composer Aaron Copland (1900–90) with concerts, panels, and special events in the Frank Gehry–designed Fisher Center and other venues on Bard's scenic mid-Hudson Valley campus.



FRIDAY, AUGUST 12

PROGRAM ONE

AARON COPLAND, AN AMERICAN MASTER

All-Copland program

SATURDAY, AUGUST 13

PROGRAM TWO

PARIS, BOULANGER, AND JAZZ

Works by Copland, Milhaud, Stravinsky, Thomson, others

PROGRAM THREE

COPLAND, THE EARLY YEARS

Works by Copland, Antheil, Thomson; American Symphony Orchestra, Leon Botstein, conductor

SUNDAY, AUGUST 14

PROGRAM FOUR

COPLAND, ADVOCATE OF CONTEMPORARY AMERICAN MUSIC

Works by Copland, Cowell, Sessions, Ives, Varèse, others

PROGRAM FIVE

VARIETIES OF ENGAGEMENT: THE AMERICAN JEWISH COMPOSERS

Works by Copland, Gershwin, Rodgers, Berlin, Goldmark, others

THE RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS AT BARD COLLEGE Annandale-on-Hudson, New York

Tickets range from $20 to $55.
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FRIDAY, AUGUST 19

PROGRAM SIX

SOUTH OF THE BORDER

Works by Copland, Revueltas, Chávez, Villa-Lobos, others

SATURDAY, AUGUST 20

PROGRAM SEVEN

AARON COPLAND AND THE FOLK REVIVAL

Performance with Peggy Seeger and Mike Seeger

PROGRAM EIGHT

THE LURE OF NEOCLASSICISM

Works by Copland, Stravinsky, Diamond, Carter, Bowles, others

SPECIAL EVENT

COPLAND'S PIANO FANTASY

Performance with commentary by Michael Boriskin

PROGRAM NINE

IN SEARCH OF A NEW NATIONAL VOICE

Works by Copland, Barber, Roy Harris, Kern; American Symphony Orchestra, Leon Botstein, conductor

SUNDAY, AUGUST 21

PROGRAM TEN

TANGLEWOOD AND POSTWAR TENSIONS

Works by Copland, Cage, Boulez, Foss, Del Tredici, Britten, others

PROGRAM ELEVEN

THE TRIUMPH OF THE AMERICAN SYMPHONIC TRADITION

Works by Copland, Cowell, Still, Sessions, others; American Symphony Orchestra, Leon Botstein, conductor

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SEIJI OZAWA HALL AT TANGLEWOOD
June 26 – July 27, 2005

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MARK MORRIS DANCE GROUP in collaboration with the TANGLEWOOD MUSIC CENTER

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Music of Haydn, Bartók, and Dvořák

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Music of Prokofiev, Dutilleux, and Beethoven

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"Women, Saintly and Otherwise"

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Songs of Schubert, Strauss, Tchaikovsky, Ives, Moore, Bolcom, and Sondheim

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All-Mendelssohn Program

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Music of Beethoven, Mozart, and Brahms

'05 berkshire theatre festival

the main stage

side by side by sondheim **June 21 - July 9**

Music and lyrics by Stephen Sondheim, With music by Leonard Bernstein, Mary Rodgers, Richard Rodgers, Jule Styne; Continuity by Ned Sherrin, Directed by Gary M. English

The very best songs from America's greatest composer's most wonderful musicals, *Side by Side by Sondheim* with Arrested Development's Jessica Walter is BTF's Must See 2005 Season Opener.

equus **July 12 - 23**

By Peter Shaffer, Directed by Scott Schwartz

Alan Strang has done a terrible thing, and psychiatrist Martin Dysart needs to find out why in Peter Shaffer's shocking psychological.Nudity/adult themes. Not recommended for children.

american buffalo **July 26 - August 13**

By David Mamet, Directed by Anders Cato

In 1976 three raging, hopelessly disenfranchised characters in American Buffalo stormed across the country's consciousness, changing the American theatre forever. Adult themes. Not recommended for children.

souvenir **August 17 - September 3**

A play with music by Stephen Temperley, Directed by Vivian Matalon

Florence Foster Jenkins couldn't carry a tune in a bucket, but in 1943 she proved that deep pockets, a strong will and a passionate desire to sing can sell out Carnegie Hall!

the unicorn theatre

i do! i do! **May 26 - June 25**

Book and lyrics by Tom Jones, Music by Harvey Schmidt, Directed by Sarah Gurfield

Nominated for seven Tonys, an endearing story of a life framed by the musical highs and lows of a marriage made in roller coaster heaven, *I Do! I Do!* is the classic American musical.

the father **June 29 - July 16**

By August Strindberg, Translated, adapted and directed by Anders Cato

Strindberg's deep distrust and hostility toward women is at the soul of this psychologically riveting drama about marriage, obsession and insanity.

rat in the skull **July 20 - August 6**

By Ron Hutchinson, Directed by Dennis Garnhum

Secrets fester in a British interrogation cell where two enemies separated by a centuries old hatred, face off in a deadly game of truth and consequences.

my buddy bill **August 10 - August 20**

Wirtten and performed by Rick Cleveland, Directed by William Payne, a workshop production

After giving President Clinton a few tips on how to get his dog to stop piddling on the Presidential Seal on the Oval Office rug,Emmy-winning writer Rick Cleveland finds himself in a jet-set friendship with the leader of the free world!

The Main Stage season is sponsored by Country Curtains, the Red Lion Inn and Blantyre

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2005 Tanglewood

SEIJI OZAWA HALL

Sunday, June 26, at 8:30
Monday, June 27, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

MARK MORRIS DANCE GROUP

in collaboration with the Tanglewood Music Center

CRAIG BIESECKER JOE BOWIE CHARLTON BOYD
AMBER DARRAGH RITA DONAHUE LORENA EGAN*
MARJORIE FOLKMAN LAUREN GRANT JOHN HEGINBOTHAM
DAVID LEVENTHAL BRADON McDONALD
GREGORY NUBER MAILE OKAMURA JUNE OMURA
NOAH VINSON JULIE WORDEN MICHELLE YARD

*Apprentice

Artistic Director
MARK MORRIS

Executive Director
NANCY UMANOFF

PROGRAM

Somebody's Coming to See Me Tonight

Cargo **(World Premiere)**

INTERMISSION

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In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

CHOREOGRAPHY BY MARK MORRIS

SOMEBODY'S COMING TO SEE ME TONIGHT

Music: STEPHEN FOSTER — "The Hour for Thee and Me," "Beautiful Dreamer," "Gentle Annie," "Soirée Polka," "Somebody's Coming To See Me Tonight," "Linger In Blissful Repose," "Wilt Thou Be Gone, Love?," "Katy Bell," "Come Where My Love Lies Dreaming" (1850-64)

Costumes: Susan Ruddie
Lighting: Michael Chybowski
Premiere: June 6, 1995 – Emerson Majestic, Boston, MA

CRAIG BIESECKER, JOE BOWIE, AMBER DARRAGH, LAUREN GRANT, JOHN HEGINBOTHAM, DAVID LEVENTHAL, BRADON McDONALD, MAILE OKAMURA, JUNE OMURA

MICHELLE JOHNSON, SUSAN RUGGIERO-MEZZADRI, *sopranos*
ERICA BROOKHYSER, JAMIE VAN EYCK, *mezzo-sopranos*
DAVID LOGAN, STEFAN REED, *tenors*
PAUL SCHOLTEN, CHAD SLOAN, JOHN DAVID BOEHR, *baritones*

CLINT FOREMAN, *flute/piccolo*; CHERYL LIN FIELDING, *piano*
ANDRÉA ARMIJO FORTIN, *violin*; NICK ALVAREZ, *cello*

Solo Voices

"The Hour for Thee and Me" duet: Michelle Johnson, Paul Scholten
"Beautiful Dreamer" verse 1: Paul Scholten; verse 2: Michelle Johnson
"Gentle Annie": John David Boehr
"Linger in Blissful Repose": Susan Ruggiero-Mezzadri
"Wilt thou be Gone, Love?" duet: Susan Ruggiero-Mezzadri; John David Boehr
"Katy Bell": Chad Sloan
(*Kenneth Griffiths and Kayo Iwama, TMC vocal faculty coaches*)

PAUSE



CARGO

(*world premiere; commissioned in part by the Tanglewood Music Center of the Boston Symphony Orchestra, James Levine, Music Director, through the generous support of Michael and Sally Gordon and the Florence Gould Foundation*)

Music: DARIUS MILHAUD — *La Création du monde*, Opus 58 (1923)

Costumes: Katherine McDowell
Lighting: Nicole Pearce

CRAIG BIESECKER, RITA DONAHUE, LAUREN GRANT,
JOHN HEGINBOTHAM, DAVID LEVENTHAL,
BRADON McDONALD, MAILE OKAMURA,
JULIE WORDEN, MICHELLE YARD

Cassia Lima, Nadia Kyne, *flutes*; James Button, *oboe*
Amy Advocat, James Zimmermann, *clarinets*; Fei Xie, *bassoon*
Todd Harris Sheldrick, *horn*; Zebediah Upton, William Day, *trumpets*
Karna Millen, *trombone*; Philipp Stäudlin, *alto saxophone**
Matt Prendergast, *timpani*; Nathan Lassell, *percussion*; Ji-Hye Chang, *piano*
Benjamin Russell, Cristian Macelaru, *violins*
Clara Sei-Young Yang, *cello*; Edward Botsford, *double bass*
(*Steven Jarvi, musical preparation*)
STEFAN ASBURY, *conductor*

*Guest musician

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The Mark Morris Dance Group's education and performance activities are supported by Independence Community Foundation.

The Mark Morris Dance Group's performances are made possible with public funds from the National Endowment for the Arts Dance Program and the New York State Council on the Arts, a State Agency.

MOSAIC AND UNITED

Music: HENRY COWELL —
String Quartet No. 3, *Mosaic*: *I-II-III-IV-V-III-I* (1935)
String Quartet No. 4, *United*: *I-II-III-IV-V* (1936)

Costumes: Isaac Mizrahi
Lighting: Michael Chybowski
Premiere: April 29, 1993 – Brooklyn Academy of Music, Brooklyn, NY

JOE BOWIE, LAUREN GRANT, DAVID LEVENTHAL,
BRADON McDONALD, JUNE OMURA (June 26)

CRAIG BIESECKER, MARJORIE FOLKMAN, JOHN HEGINBOTHAM,
GREGORY NUBER, JULIE WORDEN (June 27)

THE NEW FROMM PLAYERS
Elizabeth Mahler, *violin I*; Joel Pargman, *violin II*
Mark Berger, *viola*; Semiramis C.S. Costa, *cello*
(*Norman Fischer, TMC faculty coach*)

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PAUSE



LUCKY CHARMS

Music: JACQUES IBERT — *Divertissement* (1929-30)
Introduction
Cortège
Valse
Nocturne
Parade
Finale

Lighting: Michael Chybowski
Premiere: June 7, 1994 – Emerson Majestic Theater, Boston, MA

CHARLTON BOYD, AMBER DARRAGH, LORENA EGAN,
MARJORIE FOLKMAN, LAUREN GRANT,
JOHN HEGINBOTHAM, BRADON McDONALD,
GREGORY NUBER, MAILE OKAMURA, JUNE OMURA,
JULIE WORDEN, MICHELLE YARD

Nadia Kyne, *flute/piccolo*; James Zimmermann, *clarinet*; Fei Xie, *bassoon/contrabassoon*
Todd Harris Sheldrick, *horn*; Amy V. McCabe, *trumpet*; Timothy Higgins, *trombone*
James Michael Williams, *percussion*; Stephen Runge, *piano/celesta*
Andréa Armijo Fortin, Heather Wittels, Na Sun, *violins*
Lisa Steltenpohl, Meredith Harris, *violas*
Clara Sei-Young Yang, Nick Alvarez, *cellos*
Alexander Hanna, *double bass*
(*Stefan Asbury, TMC faculty coach*)
STEVEN JARVI, conductor

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GUEST ARTISTS

MARK MORRIS



Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980 and has since created over 100 works for the company. From 1988 to 1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his tenure were three evening-length dances—*The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*. In 1990 he founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is also much in demand as a ballet choreographer. He has created five works for the San Francisco Ballet since 1994 and has received commissions from such companies as American Ballet Theatre, Boston Ballet, and the Paris Opera Ballet. His work is in the repertory of the Geneva Ballet, New Zealand Ballet, English National Ballet, and the Royal

Ballet, Covent Garden. He has worked extensively in opera, directing and choreographing productions for New York City Opera, English National Opera, and the Royal Opera, Covent Garden. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received honorary doctorates from the Boston Conservatory of Music, the Juilliard School, Long Island University, Pratt Institute, Bowdoin College, and George Mason University. Mr. Morris is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux). In 2001, Marlowe & Company published *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration,* a volume of photographs and critical essays.

MARK MORRIS DANCE GROUP

The Mark Morris Dance Group, now celebrating its 25th anniversary, was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the U.S. and Europe, and in 1986 it made its first national television program for the PBS series *Dance in America*. In 1988 the Dance Group was invited to become the national dance company of Belgium, spending three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the U.S. and at major international festivals. It has maintained and strengthened its ties to several cities around the world, most notably Berkeley, CA, where Cal Performances presents the company in two annual seasons, including engagements of *The Hard Nut* each December. It appears regularly in Boston, MA; Fairfax, VA; Seattle, WA; Urbana, IL, and at the Jacob's Pillow Dance Festival in Becket, MA. MMDG made its debut at the Mostly Mozart Festival in 2002 and at Tanglewood in 2003, and has since returned to both festivals annually. The company's London seasons have garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. Cellist Yo-Yo Ma has collaborated frequently with the Dance Group; their projects include the 1997 Emmy Award-winning film *Falling Down Stairs* and the 2002 dance *Kolam,* created for The Silk Road Project in collaboration with Indian composer Zakir Hussain and jazz pianist Ethan Iverson of The Bad Plus. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, and two documentaries for the UK's *South Bank Show*. In fall 2001 the Dance Group opened the Mark Morris Dance Center in Brooklyn, New York, providing a home for the company, rehearsal space for the dance community, and outreach programs for local children, as well as a school offering dance classes to students of all ages.

STEFAN ASBURY



Firmly established as one of today's leading exponents of contemporary music, Stefan Asbury is in increasing demand as a guest conductor with major orchestras, ensembles, and festivals worldwide. From 2000 to December 2004 he was music director of Remix Ensemble Casa da Musica Porto. Since 1995 he has been on the faculty of the Tanglewood Music Center, where from 1999 until 2002 he was Associate Director of New Music Activities. He currently holds the title of Coordinator of New Music Activities. Highlights of recent seasons include music by Louis Andriessen at the Berlin Festival with musikFabrik; his debut at Wien Modern Festival conducting Rihm's *Jagden und Formen*; his Boston Symphony debut at Tanglewood in 2004, and appearances with Musikfabrik at Ars Musica Festival in Brussels. He opened the DFilm Institute's film music festival at the Concertgebouw Hall, Amsterdam, with ASKO in April 2003. Mr. Asbury's 2004-05 season included performances with WDR Cologne, NDR Hamburg, Klangforum Wien, Tapiola Sinfonietta, Orchestra della Toscana, RIAS Kammerchor, the New World Symphony, Munich Chamber Orchestra, and a European tour with Ensemble Modern of an all-Steve Reich program. Other highlights include visits to the Bavarian Radio and Trondheim symphony orchestras. Recent opera performances include the world premiere of Johannes Maria Staud's *Berenice* at the Munich Biennale, Britten's *A Midsummer Night's*

Dream at Tanglewood in summer 2004, and a concert performance of Judith Weir's *Blond Eckbert* with NDR Hamburg. Mr. Asbury conducted *Berenice* at the Berlin Festival in September 2004 and Jan Van Vlijmen's *Thyeste* with La Monnaie in Brussels and the Dutch Touring Opera in 2005. His discography includes discs of music by Jonathan Harvey, Isang Yun, Elliott Carter, Philip Cashian, and Rebecca Saunders, and, most recently, Grisey's *Les Espaces Acoustiques* with the orchestra of WDR Cologne and Asko Ensemble for the Kairos label and works by Unsuk Chin with Ensemble InterContemporain for Deutsche Grammophon, both released in spring 2005.

STEVEN JARVI



TMC Conducting Fellow Steven Jarvi has just recently been named assistant conductor of the Budapest Festival Orchestra. He has previously been the conductor in the Domingo-Cafritz Young Artist Program at Washington National Opera, a position for which he was personally selected by Plácido Domingo, and an associate conductor for New York City Opera. Mr. Jarvi has performed with the New Amsterdam Symphony Orchestra in New York, the Ann Arbor Symphony, the Manhattan School of Music Orchestra, the Hot Springs Festival Orchestra, the Michigan Pops Orchestra, and the Peabody Opera and Orchestra, as well as serving as assistant conductor for the Bridgeport Symphony and an assistant conductor for Baltimore Opera. He holds a master's degree in orchestral conducting from the Peabody Conservatory of Music, where he studied with Gustav Meier, and a bachelor's degree from the University of Michigan, where he studied with Kenneth Kiesler and Martin Katz.

CRAIG BIESECKER, from Waynesboro, Pennsylvania, received a B.S. in music education from West Chester University of PA. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa, and Bryan Koulman, and worked with choreographers Tim and Lina Early. In New York City he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy, and Gerald Casel. Craig joined the Mark Morris Dance Group in 2003.

JOE BOWIE, born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honors in English and American Literature, he moved to New York, performing in works of Robert Wilson and Ulysses Dove, and dancing with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.

CHARLTON BOYD was born in New Jersey, where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of the Juilliard School and has danced with the Limón Dance Company. He appears in the Jose Limón Technique Video, Volume 1, and other music videos. He first appeared with the Mark Morris Dance Group in 1989 and became a company member in 1994.

AMBER DARRAGH began her dance training with Nancy Mittleman in Newport, Oregon. She received her B.F.A. from the Juilliard School in 1999 and went on to dance with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography in various venues, including Alice Tully Hall and the Joyce Soho. Amber joined the Mark Morris Dance Group in 2001.

RITA DONAHUE was born and raised in Fairfax, Virginia. She graduated with honors with a B.F.A. in dance and a B.A. in English from George Mason University in 2002 and joined bopi's black sheep, dances by Kraig Patterson. Rita began working with the Mark Morris Dance Group in 2003.

LORENA EGAN began her training at the Phoenix School of Ballet in Arizona. She received her B.F.A. from the Juilliard School in 1998. Lorena joined the Pascal Rioult Dance Theater in 1999 and was an integral part of the company for five years before joining MMDG

as an apprentice in February 2005. She is very excited and honored to be working with MMDG.

MARJORIE FOLKMAN began dancing for Mark Morris in 1996. She graduated summa cum laude from Barnard College and has attended Columbia University's Graduate Program in American Studies. She has also danced with Amy Spencer and Richard Colton, Kraig Patterson, Neta Pulvermacher, Sally Hess, Ellen Cornfield, the Repertory Understudy Group for the Merce Cunningham Dance Company, and Sara Rudner.

LAUREN GRANT was born in Highland Park, Illinois, and began dancing at age three. She continued training, primarily in classical ballet, through high school. At New York University's Tisch School of the Arts, Lauren received her modern dance training and graduated with a B.F.A. Lauren joined MMDG in 1998.

JOHN HEGINBOTHAM is from Anchorage, Alaska, and graduated from the Juilliard School in 1993. He has performed with Susan Marshall and Company, John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. John's choreography is featured in the performances and *Emerge* music video of recording artists Fischerspooner. He joined the Mark Morris Dance Group in 1998.

DAVID LEVENTHAL, raised in Newton, Massachusetts, has danced with the Mark Morris Dance Group since 1997. Previously he worked with José Mateo's Ballet Theatre and the companies of Marcus Schulkind, Amy Spencer/Richard Colton, Ben Munisteri, and Zvi Gotheiner. He graduated from Brown University in 1995 with honors in English literature.

BRADON McDONALD received his B.F.A. from the Juilliard School in 1997. He danced with the Limón Dance Company for three years and was the recipient of the 1998 Princess Grace Award. He has choreographed and presented his own works internationally, served as choreographer for seven Juilliard Opera Company productions under director Frank Corsaro, and was the choreographic assistant to Donald McKayle at the Alvin Ailey American Dance Theater. Bradon joined the Mark Morris Dance Group in 2000.

GREGORY NUBER began working with MMDG in 1998 and became a company member in 2001. He was a member of Pascal Rioult Dance Theatre for three years, has appeared as a guest artist with New York City Opera, Cleveland Opera, and Tennessee Repertory Theatre, and has worked with numerous New York-based choreographers. Gregory is a graduate of Arizona State University, where he studied acting and dance.

MAILE OKAMURA was born and raised in San Diego, California. She was a member of Boston Ballet II and Ballet Arizona before moving to New York in 1996. Since then she has had the pleasure of dancing with Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and many others. Maile began working with MMDG in 1998 and became a company member in 2001.

JUNE OMURA spent her first six years in New York City, then grew up in Birmingham, Alabama. She returned to New York to attend Barnard College, graduating in 1986 with honors in dance and English, and has been dancing for Mark Morris since 1988. She is the proud mother of twin girls, born in July 2003, and is indebted to her husband, her family, and MMDG for their love and support.

NOAH VINSON received his B.A. in dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert, and Brian Jeffrey. In New York he has danced with Teri and Oliver Steele and the Kevin Wynn Collection. He has been working with the Mark Morris Dance Group since 2002 and became a company member in 2004.

JULIE WORDEN, from Naples, Florida, is a graduate of the North Carolina School of the Arts. She worked with Chicago choreographers Bob Eisen, Jan Erkert, and Sheldon B. Smith. She has been dancing with Mark Morris since 1994.

MICHELLE YARD was born in Brooklyn, New York. She began her professional dance training at the New York City High School of the Performing Arts. Upon her graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was also a scholarship student at the Alvin Ailey Dance Center. She attended New York University's Tisch School of the Arts, where she graduated with a Bachelor of Fine Arts. Michelle began dancing with the Dance Group in 1997.



MARK MORRIS DANCE GROUP STAFF

PRODUCTION
Technical Director: Johan Henckens
Music Director: Wolfram Koessel
Lighting Supervisor: Nicole Pearce
Wardrobe Supervisor: Katherine McDowell
Sound Supervisor: Jim Abdou

OPERATIONS
Company Manager: Aaron Mattocks
Studio Manager: Karyn La Scala
Administrative Assistant: Kathleen Cannucci
Facility Manager: José Suarez
Maintenance: David Baez
Office Assistant: Jay Selinger

EDUCATION
Director of Education: Eva Nichols
School Administrator: Diane Ogunusi
Administrative Assistant: Marc Castelli

DEVELOPMENT/MARKETING
Director of Development: Lauren Cherubini
Director of Membership and Special Events: Alex Pacheco
Marketing Manager: Laura Wall

FINANCE
Finance Director: Elizabeth Fox
Finance Assistant: Liz Bloomfield

Booking Representation
Michael Mushalla
(Double M Arts & Events)

Media and General Consultation Services
William Murray
(Better Attitude, Inc.)

Legal Counsel
Mark Selinger
(McDermott, Will & Emery)

Accountant
Kathryn Lundquist, CPA

Orthopaedist
David S. Weiss, M.D.
(NYU-HJD Department of Orthopaedic Surgery)

Thanks to Maxine Morris.

Sincerest thanks to all the dancers for their dedication, support, and incalculable contribution to the work.

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Additional funding has been received from the American Music Center Live Music for Dance Program; The Capezio/Ballet Makers Dance Foundation; Carnegie Corporation of New York; Con Edison; Aaron Copland Fund for Music; Dance Heritage Coalition; The Harkness Foundation for Dance; The Iovino Family Foundation; JPMorgan Chase & Co.; Leon Lowenstein Foundation; Materials for the Arts; McDermott, Will & Emery; The New York City Department of Cultural Affairs; The New York Community Trust; Fan Fox and Leslie R. Samuels Foundation; and the Friends of the Mark Morris Dance Group.




Vanessa
Vanessa raises awareness as a member of Essence, a club that advocates inter-cultural understanding. She wants to be a lawyer, "fighting for what's right." She'll always remember her roots, including Miss Hall's. "I'll never forget the relationships formed here."
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2005 Tanglewood

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Friday, July 1, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

JUILLIARD STRING QUARTET
JOEL SMIRNOFF, violin
RONALD COPES, violin
SAMUEL RHODES, viola
JOEL KROSNICK, cello

HAYDN — String Quartet in D, Opus 76, No. 5
Allegretto
Largo: Cantabile e mesto
Menuetto: Allegro
Finale: Presto

BARTÓK — String Quartet No. 5
Allegro
Adagio molto
Scherzo: Alla bulgarese
Andante
Finale: Allegro vivace—Presto

INTERMISSION

DVOŘÁK — String Quartet No. 12 in F, Opus 96, *American*
Allegro ma non troppo
Lento
Molto vivace
Finale: Vivace ma non troppo

Steinway and Sons Pianos, selected exclusively at Tanglewood

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Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

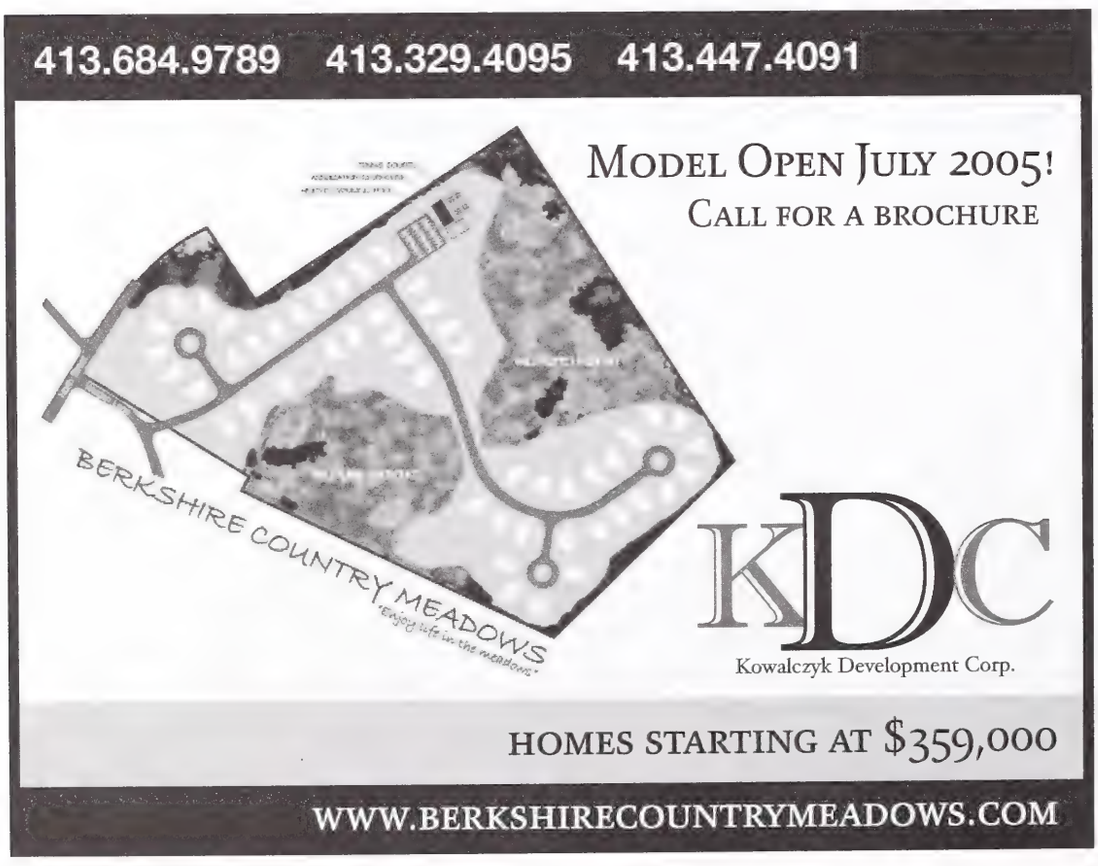
NOTES ON THE PROGRAM

This evening of works by three Central European giants opens where every string quartet program does (if only by implication)—with **Franz Joseph Haydn** (1732-1809), who famously "fathered" the genre in the early 1760s and gave it an energizing, revolutionizing nudge whenever he returned to it throughout his long career. Even the six quartets of Opus 76 of 1796 are marked by continuing stylistic development as well as the consolidation one expects of late masterpieces. Haydn composed this incomparable set around the same time as *The Creation*, after returning from his two epoch-making visits to England. The six quartets were published in Vienna and London in 1799, by which time Haydn had indisputably become the world's most respected composer. Fully cognizant of his following, he conceived the richly inventive Opus 76 quartets for an appreciative contemporary audience, not for posterity.



No. 5 in D major is one of the highlights of the opus; and the heart and soul of this quartet—which used to be referred to not infrequently as "the one with the Largo"—is the profoundly beautiful slow movement, in the remote key of F-sharp major. Its most amazing moments come in the development section: a fermata ushers in a brief glimpse of heaven, but then the ground suddenly seems to drop away, opening up a view of the abyss. After that dramatic reversal, the mood remains somber until relief arrives with the sweetness of the recapitulation. Try to take in this movement with the ears of its first listeners and you may be surprised by its impact. Haydn gives us in just a few bars what most other composers take pages for—and still don't achieve as fully.

The Largo is preceded by an unusual first movement. Haydn experts are still at odds



over its form (a monothematic sonata-allegro, or a theme and variations?)—a debate that tells us less about those scholars than about the unbridled freedom of the composer's imagination. After an assertive minuet, bristling with witty Haydnesque rhythmic displacements, and a cello-dominated minor-mode Trio, comes the wild and woolly finale (which Haydn expert James Webster goes so far as to call "almost reckless"). It exploits one of the composer's favorite musical puns: launching a movement with a closing cadence. Also likely to elicit a smile is the persistent clucking of dissonant clusters.

* * * * *

The six string quartets of **Béla Bartók** (1881-1945) have long since assumed the role of classics and are now generally regarded as the greatest cycle in the genre since Beethoven's. "These quartets enshrine the essence of Bartók's genius in all its individuality and variety," wrote the English musicologist Arnold Whittall. "They are that rarest of phenomena, approachable masterworks, and to enjoy them is to sense, however dimly, something of the nature of art at its most exalted."



An American commission—by the Elizabeth Sprague Coolidge Foundation—for a new string quartet in 1934 indicates how high Bartók's international star had risen by then. Between August 6 and September 6 he produced his Fifth Quartet, a relatively brief span of time for this typically deliberate, meticulous composer. Yet the result is no less tightly knit than the hyper-organized Fourth Quartet that preceded it by six years.

Like the Fourth, the present work is constructed as a symmetrical five-movement arch, this time pivoting on a central scherzo and Trio in Bulgarian meters flanked by two related slow movements. One of those (the quartet's second movement) begins and ends with trills and detached phrases, enclosing passages of ethereal chordal writing and with a middle section in Bartók's characteristically evocative "night music" vein of buzzing and chirping. The other (movement four) is its distorting-mirror double, with pizzicatos replacing the trills, and tremolandos instead of block chords.

The outer movements are fast. The first is not only a sonata-form structure but also a mini-arch within the larger arch of the whole quartet, with three themes that are recapitulated in reverse order. For the finale, Bartók gives us one of his exhilarating stamping dances. Suddenly intruding near the end is a brief "barrel-organ" interlude, whimsical and comically vulgar, which turns out to be a variation of the movement's opening theme.

After hearing this tautly structured and supremely well-integrated—as well as viscerally exciting—work played for the first time by the New Hungarian Quartet in Budapest in 1936, one of Bartók's pupils prepared a thorough analysis of the Fifth Quartet and sent it to the composer for his approval. Bartók later revealed to him his astonishment at reading about the motivic, formal, and harmonic connections he had discovered in the quartet—musical relationships of which the visionary composer himself was quite unaware while creating it.

* * * * *

"Thanks be to God. I am content. It went very quickly," wrote **Antonín Dvořák** (1841-1904) on the last page of the manuscript of his F major string quartet, Opus 96. Very quickly in this case meant, not a month, as in Bartók's, but just a few days in June 1893, while Dvořák was spending the summer in the small Czech community of Spillville, Iowa. In this peaceful country town he could unwind after the hectic pace of New York City, where he had been serving as director of the new National Conservatory

since the previous autumn. Much of the quartet was sketched during walks along the nearby Turkey River, where Dvořák liked to take his son fishing while he composed. But on one June morning it wasn't long before he exclaimed: "Stop your fishing. We have to go back home." When the boy protested, Dvořák replied: "My cuff is already full of notes. I must hurry home to copy them down."

The new quartet was tried out at the home of Jan Josef Kovařík, the little town's most prominent musician, with "the Master" (as Jan Josef referred to Dvořák) playing first violin and three Kovařík family members taking the other parts. The first public performance of the quartet was given in Boston on New Year's Day 1894 by the Kneisel Quartet, in a concert entirely devoted to Dvořák's music.



"Since I wrote that quartet in 1893 in the Czech community of Spillville (1200 miles distant from New York)," wrote Dvořák in a letter from 1895, "I wanted for once to write something very melodious and simple, and I always kept Papa Haydn before my eyes; for that reason it turned out so simple." Did it really? This concentrated work, which has much in common with such other works of the same period as the *New World* Symphony in melding characteristics of native American music with those of Czech folk music, may be the shortest of his quartets, but it is hardly the simplest. The sonata-form first movement with its rustling tremolos, pizzicatos, and airy principal theme—a pentatonic melody that furnishes material for all the other movements—reflects, according to Dvořák's chief Czech biographer Otakar Šourek, the "smiling contentment of a bucolic existence."

The *American* Quartet's evident though implicit poetic content has inspired much further fanciful commentary. In the slow movement another Czech musicologist, Jarmil Burghauser, heard the "melancholy grandeur of the broad plains," while in the scherzo an American Dvořák scholar, Alan Houtchens, detected "the association between the subsidiary idea in the high registers of the violins and the song of the scarlet tanager, a bird indigenous to the Iowa plains." Dvořák's principal English biographer, John Clapham, suggested that the finale's chorale-like central episode evokes the image of Dvořák improvising for Mass on the little organ of Spillville's St. Wenceslaus Church. No one, however, seems to have noticed any musical traces of fish leaping in the Turkey River.

—Richard Evidon

Writer, translator, and editor Richard Evidon was for many years Managing Editor of Deutsche Grammophon in Hamburg.

Stu Rosner



GUEST ARTISTS

Juilliard String Quartet



Celebrated for its performances of works by composers as diverse as Beethoven, Schubert, Bartók, and Carter, the Juilliard String Quartet has been recognized for over 50 years as the quintessential American string quartet. The 2004-05 season included return visits to the Ravinia and Tanglewood festivals as well as appearances on major concert series throughout the United States, Europe, and Asia. Joined by famed oboist Heinz Holliger, the quartet performed in Montreal, Detroit, Philadelphia, Anchorage, Fairbanks, and San Francisco, as well as at the Metropolitan Museum of Art in New York. This season, the ensemble's forty-second as quartet-in-residence at the Library of Congress, the Library partnered with the Arts and Lectures Program at the University of California at Santa Barbara, the Idyllwild Arts Academy, and the Los Angeles Philharmonic to present the Juilliard String Quartet in a series of free concerts, master classes, and educational outreach programs in Southern California. As quartet-in-residence at New York City's Juilliard School, the Juilliard String Quartet is widely admired for its seminal influence on aspiring string players around the world. In a momentous occasion at Tanglewood in 1997, the ensemble's founder and first violinist Robert Mann retired from the group after fifty years. In its history, the Juilliard String Quartet has performed a comprehensive repertoire of some 500 works. It was the first ensemble to play all six Bartók quartets in the United States, and it was through the group's performances that the quartets of Arnold Schoenberg were rescued from obscurity. The Juilliard String Quartet has premiered more than 60 compositions of American composers, including works by some of America's finest jazz musicians. The quartet is a persuasive advocate for the complex and visionary string quartets of Elliott Carter, and a landmark recording of these works was issued in 1991 by Sony Classical; the ensemble has been associated with Sony Classical, in its various incarnations, since 1949. In celebration of the quartet's 50th anniversary, Sony released seven CDs containing previously unreleased material as well as performances from the group's award-winning discography. With more than 100 releases, the ensemble is one of the most widely recorded string quartets of our time. Its recordings of the complete quartet cycles of Beethoven and Schoenberg and of the Debussy and Ravel string quartets received Grammy awards. The members of the Juilliard String Quartet are all American-born and -trained. Violinist **Joel Smirnoff**, a native of New York City and former Boston Symphony violinist, has been a member of the quartet since 1986, joining as the group's second violinist. In 1997 he became the group's leader. Born in Arkansas, violinist **Ronald Copes** joined the ensemble as second violinist in 1997. Violist **Samuel Rhodes**, a New York native, celebrates his thirty-sixth season as a member of Juilliard String Quartet and faculty member at the Juilliard School. As cellist of the Juilliard String Quartet since 1974, Joel Krosnick has recorded most of the great quartet literature and has performed throughout the world.

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2005 Tanglewood

SEIJI OZAWA HALL

Sunday, July 3, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

THE PHYLLIS AND LEE COFFEY MEMORIAL CONCERT

TANGLEWOOD MUSIC CENTER ORCHESTRA
KURT MASUR, STEVEN JARVI (TMC Conducting Fellow),
and JULIAN KUERTI (TMC Conducting Fellow), conductors

PROKOFIEV — Symphony No. 1 in D, Opus 25, *Classical*

Allegro
Larghetto
Gavotte: Non troppo allegro
Finale: Molto vivace

JULIAN KUERTI conducting

DUTILLEUX — *The shadows of time*, Five Episodes for Orchestra

I. Les Heures—
II. Ariel maléfique—
III. Mémoire des ombres—
Interlude—
IV. Vagues de lumière—
V. Dominante bleue?

STEVEN JARVI conducting

KATIE-AI BISHOP-SCHAFFER, ASA SUTTON,
and JAKE WILDER-SMITH, children's voices

INTERMISSION

BEETHOVEN — Symphony No. 7 in A, Opus 92

Poco sostenuto—Vivace
Allegretto
Presto
Allegro con brio

KURT MASUR conducting

Steinway and Sons Pianos, selected exclusively at Tanglewood

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Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

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NOTES ON THE PROGRAM

Sergei Prokofiev (1891-1953)
Classical Symphony, Opus 25

Though it is officially Prokofiev's Symphony No. 1 in D major, the nickname *Classical* has taken hold so thoroughly that this symphony is virtually never identified in that more formal way. It is not the first symphony Prokofiev ever composed; even before entering the St. Petersburg Conservatory he had formal training from Reinhold Glière, a recent graduate in composition, on the advice of Taneyev, to whom the young Prokofiev had taken his earliest compositions when he was eleven years old. Glière spent the summer of 1902 at the Prokofiev family home in Sontzovka and led the boy (at his own insistence) through the stages of composing a symphony in G major. He entered the Conservatory two years later, his parents having been persuaded by the director Glazunov that his talent demanded the opportunity. He made his best marks at the Conservatory as a pianist, but his interest in composing grew ever stronger. In the summer of 1908, he and his fellow student Nikolai Miaskovsky undertook the challenge of writing a symphony apiece during their summer vacations. At the end of the summer, they approached Glazunov to arrange for orchestral readings of the two works.



It was eight years before he wrote another symphony. The actual impetus to write the *Classical* Symphony came from Prokofiev's desire to compose an entire symphony without using a piano, which had always been his constant aid in composition. It occurred to him that it might be easier to employ Haydn's style in the undertaking; it also intrigued him to wonder how Haydn, if alive at the time of Prokofiev's new composition (1916), might blend his own musical style with the newer elements of later music. Prokofiev decided to answer the question for him.

He began the symphony in the summer of 1916 with the Gavotte (the third movement) and wrote material for the other movements too. The following summer he discarded the original finale entirely and rewrote it, while polishing the rest of the work. The composer himself conducted the first performance, in Petrograd on April 21, 1918. The composer wrote, "When it began to hang together, I renamed it the *Classical* Sym-

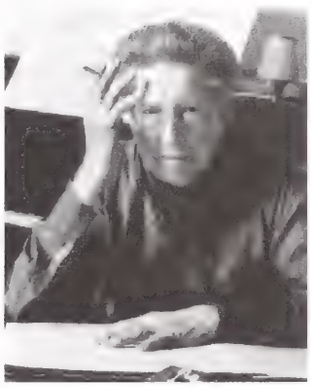




phony. First because that was simpler. Second, out of mischief...and in the secret hope that in the end I would be the winner if the symphony really did prove to be a classic." And so it has proved: no symphonic work of Prokofiev's is performed more frequently or received with greater delight for its directness and wit, its brevity, and its fusion of Haydnesque clarity with Prokofiev's youthful grotesqueries.

Henri Dutilleux (b.1916)
The shadows of time, Five Episodes for Orchestra

Born in the town of Angers, where his family had taken refuge during the war, Henri Dutilleux grew up in a family in which the arts were encouraged as a matter of course. By age eight, the young Henri was already attending regular school and the local conservatory, where he studied harmony and counterpoint. At sixteen he began studying full-time at the Paris Conservatoire, and in 1938 he won the Prix de Rome, a prestigious award granted by Paris's Académie des Beaux Arts that included a four-year stay at the Villa Medici in Rome. But the new war cut short his stay after four months. Briefly mobilized into the army as a stretcher-bearer, he soon found himself back in Paris, where he began to work actively for French radio. By the time he left his position in 1963, he had been responsible for the commissioning of numerous new works combining music and drama. Dutilleux's career as a composer began to take off in 1948, when Yves Nat pupil Geneviève Joy, who had married Dutilleux in 1946, premiered his Piano Sonata. This was followed by the First Symphony, composed between 1949 and 1951, which soon attracted the attention of Boston Symphony music director Charles Munch, who not only gave the American premiere of the First Symphony but also commissioned the Second from him for the BSO's 75th anniversary. Since that time, the bulk of Dutilleux's output has been the result of commissions, many of them international. The winner of numerous awards and prizes, he was head of the École Normale de Musique in Paris, and has also traveled around the world giving lectures and master classes. In 1995 and 1998 he was composer-in-residence at Tanglewood.

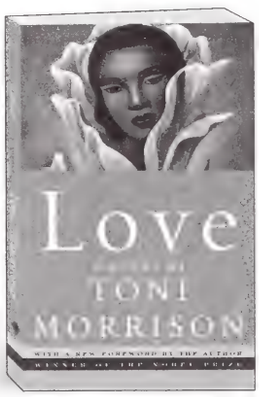


The shadows of time, Dutilleux's second BSO commission, was begun in 1995. A bout with cancer almost interrupted work on the piece, but the composer made the creative process a part of his therapy, completing *The shadows of time*, with its English-language title, in September 1997, and dedicating it to Seiji Ozawa, in gratitude for the latter's career-long service to French music. Ozawa and the BSO gave the world premiere performances in October 1997, in Boston and at Carnegie Hall in New York. For BSO performances in March 1998, at which time the work was also recorded, Dutilleux made revisions to the final episode of the piece. Scored for a normal orchestra plus, briefly, a child's voice (or, as here, children's voices*), the work has five connected episodes (with one interlude, after the third episode) bearing these titles: "Les Heures" ("The Hours"), "Ariel maléfique" ("Malefic Ariel"), "Memoire des ombres" ("Memory of shadows," which Dutilleux at one point considered using as the work's overall title), "Vagues de lumière" ("Waves of light"), and "Dominante bleue?" ("Blue Dominant?").

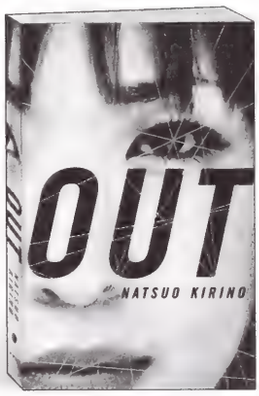
For Dutilleux, the unifying principle dominating the entire composition (and, one

*Katie-Ai Bishop-Schaffer and Asa Sutton (both from Brookline, MA) and Jake Wilder-Smith (from Natick, MA) were prepared for this concert by Johanna Hill Simpson, artistic director of the PALS Children's Chorus (Performing Artists at Lincoln School) based at the Lincoln School in Brookline, MA.

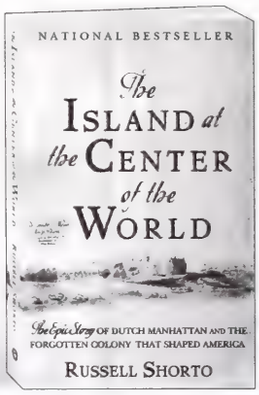
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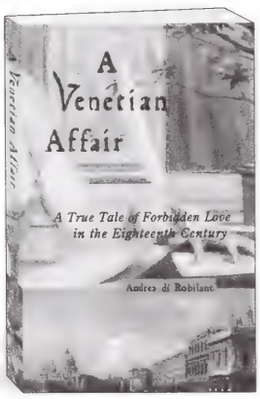
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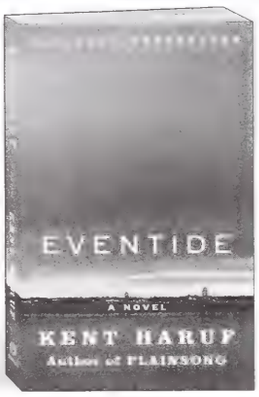
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—International Herald Tribune



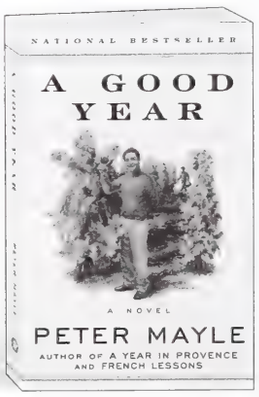
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might add, his work in general) is that of time and space. For this reason, there is, at the beginning and ending of *The shadows of time*, a musical allusion to the movement of clockwork. But the dominating climate is, as Dutilleux has described it, both "tense and tragic," reflecting a kind of "metaphysical disquiet." The Ariel of the second movement, for instance, is not the merry, useful sprite of Shakespeare's *The Tempest* but rather the evil spirit of Milton's *Paradise Lost*. Further, as Dutilleux was starting on the work, the world was occupied with the 50th anniversary of the death of Anne Frank, and it is to this heroic young Jewish girl that Dutilleux briefly alludes in the third episode, which bears the subtitle "*Pour Anne Frank, et pour tous les enfants du monde, innocents (1945-1995)*"—"For Anne Frank, and for all the children in the world, the innocents (1945-1995)." It is here that the child's voice makes its sole and lonely appearance. The words are Dutilleux's: "*Pourquoi nous? Pourquoi l'étoile?*" ("Why us? Why the star?"), the latter phrase referring to the symbolic Star of David used by the Nazis to label the Jews.

The enigmatic final title has several points of reference. The "dominant" could be the C-sharp that pervades much of the episode, a frequent device in Dutilleux's music, which often seems to take form out of silence into a single note. Both the color blue and the question mark, on the other hand, reflect the composer's dark view of existence: "My 'blue dominant' is stained with pessimism. I have my doubts. I doubt that man is improving his situation on earth as much as he thinks. There are so many things that lead you to believe that man has not evolved all that much, with a few major exceptions. Of course, this is philosophy, and philosophy and music do not always go well together. But this represents the essence of my thoughts on the subject."

Although there are no unusual instruments in *The shadows of time*, Dutilleux does treat the various instruments in series of privileged groups, a frequent practice in his music. The first part, for instance, offers what the composer describes as a "homogeneous group of brass as well as a wind ensemble creating long expanses of sound." Further on, the double basses are at one point divided into three subgroups. The work is also marked throughout by "an abundance of swarming timbres with occasional bursts of violence."

Ludwig van Beethoven (1770-1827)
Symphony No. 7 in A, Opus 92

Every scholar wants to be a revisionist and Beethoven scholars are no exception, though their success has been constrained by an old paradigm of Beethoven scholarship, the division of his work into three periods: the Early, when he was learning his craft and finding his voice; the Middle, aka Heroic, a flood of bold and legendary masterpieces; the sublime Late, when he was isolated by illness and deafness and his music became inward and spiritual. The abiding relevance of the three periods gives particular interest to works lying on the boundary between two of them. In the latter position we find the two most surprising of Beethoven's mature symphonies, the roaring, unbridled Seventh and the witty, backward-looking Eighth. One speaks of them together because they were written together, both finished in 1812.



By 1812 much had changed in Beethoven's life and career since the extraordinary period between 1802 and 1809, when he produced a flood of masterpieces perhaps unprecedented in the history of music: the symphonies 3 through 6, four revolutionary string quartets, the opera *Fidelio*, two piano concertos and the Violin Concerto, plus historic sonatas including the *Waldstein*, *Appassionata*, and *Kreutzer*. In the Seventh and Eighth symphonies we see the turn toward the Late period taking shape. In the Seventh Symphony

Beethoven put aside for good the heroic model of the Third and Fifth symphonies, the nervousness and intensity of the middle string quartets, but he had not yet arrived at the inward music of the late works—though we see in the Seventh something of the searching harmonic style of his music to come.

If not heroic or sublime, then what for the Seventh? A kind of Bacchic trance, dance music from beginning to end. An expansive and grandiose introduction strikes a note at once appropriate and misleading: the fast dance that eventually starts out from it seems something of a surprise. But everything significant for the symphony is encapsulated in that introduction: it is the magisterial overture for the frenzied dances to come. The main part of this movement is a titanic gigue. Rhythm plays a more central role than melody here, though there is a pretty folk tune in residence. More, though, the music is engaged in quick changes of key in startling directions, everything propelled by the rhythm.

The A minor second movement has been an abiding hit and an object of near-obsession since its first performances. The idea is a process of intensification, adding layer on layer to the inexorably marching chords. For contrast comes a sweet, harmonically stable section in A major. Rondo-like, the opening theme returns twice, the last time serving as coda. The scherzo is racing, eruptive, giddy. The Trio provides maximum contrast, slowing to a kind of majestic dance tableau. The Trio returns twice and jokingly feints at a third time before Beethoven slams the door. The finale succeeds in ratcheting the energy higher than it has yet been. If earlier we have had exuberance, brilliance, stateliness, those moods of dance, now we have something on the edge of delirium, in the best and most intoxicating way.

The Seventh was premiered in December 1813 as part of the ceremonies around the Congress of Vienna, when the aristocracy of Europe gathered with the intention of turning back the clock to before Napoleon. The premiere under Beethoven's baton was one of the triumphant moments of his life. The orchestra was fiery and inspired, suppressing their giggles at the composer's antics on the podium. In loud sections (the only ones he could hear) he launched himself into the air, arms windmilling as if he were trying to fly; in quiet passages he all but crept under the music stand. The paper reported from the audience "a general pleasure that rose to ecstasy."

—From notes by Steven Ledbetter (Prokofiev), Royal Brown (Dutilleux), and Jan Swafford (Beethoven)

ARTISTS

Kurt Masur



Kurt Masur is well known as a distinguished conductor and humanist. In September 2002 he became music director of the Orchestre National de France in Paris. Since September 2000 he has been principal conductor of the London Philharmonic. From 1991 to 2002 he was music director of the New York Philharmonic; following his tenure he was named Music Director Emeritus, becoming the first New York Philharmonic music director to receive that title, and only the second (after the late Leonard Bernstein, who was named Laureate Conductor) to be given an honorary position. Mr. Masur served as Gewandhaus Kapellmeister of the Leipzig Gewandhaus Orchestra; upon his retirement from that post in 1996, the Gewandhaus named him its first-ever Conductor Laureate. Since 1992 he has held the lifetime title Honorary Guest Conductor of the Israel Philharmonic Orchestra. Mr. Masur made his United States debut in 1974 with the Cleveland Orchestra; also that year he took the Gewandhaus Orchestra on its first American tour. He made his Boston Symphony debut in 1980 and his New York Philharmonic debut in 1981. The much-honored conductor has made more than 100 recordings with numerous

orchestras, including the complete symphonies of Beethoven, Brahms, Bruckner, Mendelssohn, Schumann, and Tchaikovsky. Born in Brieg, Silesia, in 1927, Kurt Masur studied piano, composition, and conducting at the Music College of Leipzig. He was designated Orchestra Coach at the Halle County Theater in 1948 and later became Kapellmeister of the Erfurt and Leipzig Opera theaters. He was named conductor of the Dresden Philharmonic in 1955, general director of music at the Mecklenburg State Theater of Schwerin in 1958, and from 1960 to 1964 was senior director of music at Berlin's Komische Oper. In 1967 he was appointed the Dresden Philharmonic's chief conductor, a post he held until 1972. In his capacity as the Leipzig Gewandhaus Kapellmeister, he led nearly a thousand performances between 1970 and 1996 and more than 900 concerts on tour. Ms. Masur has been a professor at the Leipzig Academy of Music since 1975 and holds numerous honorary degrees from universities worldwide. In 1998 he celebrated fifty years as a professional conductor.

Steven Jarvi



TMC Conducting Fellow Steven Jarvi has just recently been named assistant conductor of the Budapest Festival Orchestra. He has previously been the conductor in the Domingo-Cafritz Young Artist Program at Washington National Opera, a position for which he was personally selected by Plácido Domingo, and an associate conductor for New York City Opera. Mr. Jarvi has performed with the New Amsterdam Symphony Orchestra in New York, the Ann Arbor Symphony, the Manhattan School of Music Orchestra, the Hot Springs Festival Orchestra, the Michigan Pops Orchestra, and the Peabody Opera and Orchestra, as well as serving as assistant conductor for the Bridgeport Symphony and an assistant conductor for Baltimore Opera. He holds a master's degree in orchestral conducting from the Peabody Conservatory of Music, where he studied with Gustav Meier, and a bachelor's degree from the University of Michigan, where he studied with Kenneth Kiesler and Martin Katz.

Julian Kuerti



Born in Toronto in 1976, Julian Kuerti began his musical training on the violin. After graduation from high school he completed an honors degree in engineering physics and quantum optics from the University of Toronto, at the same time appearing as concertmaster and twice as soloist with Toronto's Hart House Orchestra. After a three-month tour in Brazil, where he performed on the electric violin in the band Kahana, he returned to Toronto and began his conducting studies. He served as apprentice conductor to Boris Brott during the 2001-02 season with Canada's National Academy Orchestra, after which he moved to Berlin to complete his studies with Lutz Köhler at the University of the Arts Berlin. Mr. Kuerti has given concerts with orchestras including the Berliner Symphoniker, the National Arts Centre Orchestra of Ottawa, and the Wernigerode Chamber Orchestra. In the fall of 2003 he led the Canadian premiere of Haydn's comic opera *La fedeltà premiata* to critical acclaim. Fall 2004 saw him leading the UdK chamber orchestra on a successful tour in Spain, where they opened the Musica Mallorca festival, performing with members of the Vienna State Opera and the Illes Balears Choral in operatic scenes by Mozart and Rossini. A resident of Berlin, Mr. Kuerti leads the ensemble Kaleidoskop, a chamber orchestra of young soloists focusing on music of the baroque and the late twentieth century. Mr. Kuerti gratefully acknowledges the support of the Canada Council for the Arts.

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Eric Alatorre, John Bischoff, Ben Johns, Mark Sullivan, *Baritone & Bass*
Joseph Jennings, *Music Director*

Please note that texts and translations are being distributed separately.

"WOMEN, SAINTLY AND OTHERWISE"

I.

Josquin Desprez	Gaude virgo, mater Christi
Plainsong	Ave Maria
Tomás Luis de Victoria	Ave Maria
Vassily Titov	The Angel Cried Out

II.

To be selected from the following:

Thomas Weelkes	As Vesta Was
Orlando di Lasso	Matona mia cara
Francis Poulenc	Margoton va t'a l'iau from *Chansons françaises*
Maurice Ravel	Nicolette from *Trois chansons*

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Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

III.

Monteverdi	from *Sestina (Lagrime d'amante al sepolcro dell'amata)* Incenerite spoglie, avara tomba Ditelo, o fiumi, e voi ch'udiste Glauco Darà la notte il sol lume alla terra Dunque amate reliquie un mar di pianto

IV.

Robert Lucas Pearsall	Lay a Garland
Sir John Tavener	Song for Athene

INTERMISSION

V.

Cary John Franklin	from *With a Poet's Eye*: The Uncertainty of the Poet (Wendy Cope)
Augusta Read Thomas	*Purple Syllables* (Emily Dickinson Settings) I. "Of Being is a Bird" II. "The Bird her punctual music brings" III. "Out of Sight? What of that?" IV. "At half past Three, a single Bird" V. "Upon his Saddle sprung a Bird"
Eric William Barnum	She Walks in Beauty (Lord Byron)

VI.

To be selected from the following:

traditional Korean (arr. "Jacqueline" Jeeyoung Kim)	Jindo Arirang
trad. Korean (arr. Kim)	Mong Gum-Po Taryung
trad. Irish (words Yeats; arr. Henry G.Mishkin)	Down by the Sally Gardens
Hampshire Folk Song (arr. Holst)	Swansea Town
Cornish Folk Song (arr. Holst)	Love My Love

VII.

A selection of folk songs, popular songs, and spirituals to be announced



NOTES ON THE PROGRAM (provided by Chanticleer)

by Kip Cranna, Joseph Jennings, Andrew Morgan, Matthew Oltman, and Arizeder Urreiztieta

I.

JOSQUIN DESPREZ (c.1440-1521): Gaude virgo, mater Christi

Josquin Desprez, one of the greatest composers of the Renaissance, lived a life steeped in mystery for present-day scholars. The motet *Gaude virgo, mater Christi* is a work of subtle contrast, with frequent alternations between low and high voices in imitative textures. The work climaxes with a section of near homophony at the mention of "*coeli palatio*" ("palace of heaven") and concludes with imitative polyphony on "*Alleluia*."

PLAINSONG: Ave Maria

Gregorian Chant, named after Pope Gregory I (d. 604), is the term applied to the vast repertoire of liturgical plainchant assembled over the course of several hundred years, roughly 700-1300 AD. The chant tune itself is among the best known of the genre and has provided the basis for numerous settings, one of most notable being that of Victoria.

TOMÁS LUIS DE VICTORIA (1548-1611): Ave Maria

Tomás Luis de Victoria, the greatest composer of Spain's Golden Age, represents in many respects the culmination of Renaissance contrapuntal arts. Victoria's many Masses, motets, and other religious compositions brought him a great deal of fame, certainly enhanced by his ability to publish most of his works: all but one of the eight volumes of his *Opera omnia* consist entirely of music published during his lifetime.

VASSILY TITOV (c.1650-c.1715): The Angel Cried Out

Vassily Polikarpovich Titov, a member of the Tsar's Singing Clerks, was one of the most gifted and prolific Russian composers of his time. His exploration of polychoral techniques,

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greatly influenced by the compositions of Heinrich Schütz, helped to alter the face of Russian sacred music. Although best-known in his day for his three-part settings, Titov's oeuvre includes over 40 sacred *partesnïye konsertî* ("concertos for multiple parts"—typically, twelve voices) and several large-scale Divine Services. *The Angel Cried Out* is a hymn to the Mother of God for use during Paschaltide (from Holy Saturday through Ascension Thursday).

II.
(To be selected from the following)

THOMAS WEELKES (c.1575-1623): As Vesta Was
The name of Thomas Weelkes is closely linked with the flourishing of English madrigals during the Elizabethan era; he displayed a remarkable flair for finding a telling musical equivalent to the poetic texts he set. *As Vesta Was* comes from a collection of madrigals, *The Triumphs of Oriana*, written in honor of Queen Elizabeth I. This madrigal, one of Weelkes's finest, contains many of the best examples of how English composers tailored their music to match the meanings and emotions found in the words of the poetry that they chose to set.

ORLANDO DI LASSO (1532-1594): Matona mia cara
The career of Orlano di Lasso was long, prolific, cosmopolitan, and exciting. He worked and studied in Rome, Milan, Naples, and Palermo, becoming well versed in court life and acquiring skill in many styles of music. *Matona mia cara* begins like a serious courtship song, until the amorous soldier begins to show his true colors. He praises his own skill at the hunt and his own prowess in love. The madrigal employs a Neapolitan dialect freely interspersed with nonsense expressions parodying the dialect of Africans living in Naples and Venice.

FRANCIS POULENC (1899-1963): Margoton va t'a l'iau, from *Chansons françaises*
Francis Poulenc was a pianist and composer whom the author Paul Sperry once called "the greatest of the second-rate composers." Whatever his place in music history, Poulenc developed his own identifiable musical language, and he put it to good use in a variety of chamber compositions, most notably his vast output of songs and choral music. Poulenc's *Chansons françaises* display his characteristic light touch, combining drollery and bittersweet sentiments while preserving the charm and simplicity of the rustic originals. *Margoton va t'au l'iau*, a sly tale of a girl who falls down a well, is more a clever re-harmonization than re-interpretation.

MAURICE RAVEL (1875-1937): Nicolette, from *Trois Chansons*
A fervently patriotic man, Ravel attempted to enlist in the army at the onset of World War I but was rejected due to his small stature. While awaiting an eventual appointment as an army truck driver in 1916, Ravel wrote the music and text for these three songs for


Walter H. Scott

unaccompanied choir. *Nicolette* (dedicated to his good friend, the poet Tristan Klingsor) is a witty fable about a girl who denies all suitors (a grizzly wolf, a handsome page) until she meets a fat, ugly, and excessively wealthy landlord who offers her all his money. The two live happily ever after.

III.

CLAUDIO MONTEVERDI (1567-1643): from *Sestina (Lagrime d'amante al sepolcro dell'amata)*

In the spring of 1608 Claudio Monteverdi was summoned to Mantua by his patron, the Duke of Mantua, to compose music celebrating the marriage of the Duke's son. Still mourning the recent death of his wife, Monteverdi nonetheless composed several works for this celebration. A further tragedy occurred when the singer who was to have sung the opera's title role, eighteen-year-old Caterina Martinelli, died of smallpox.

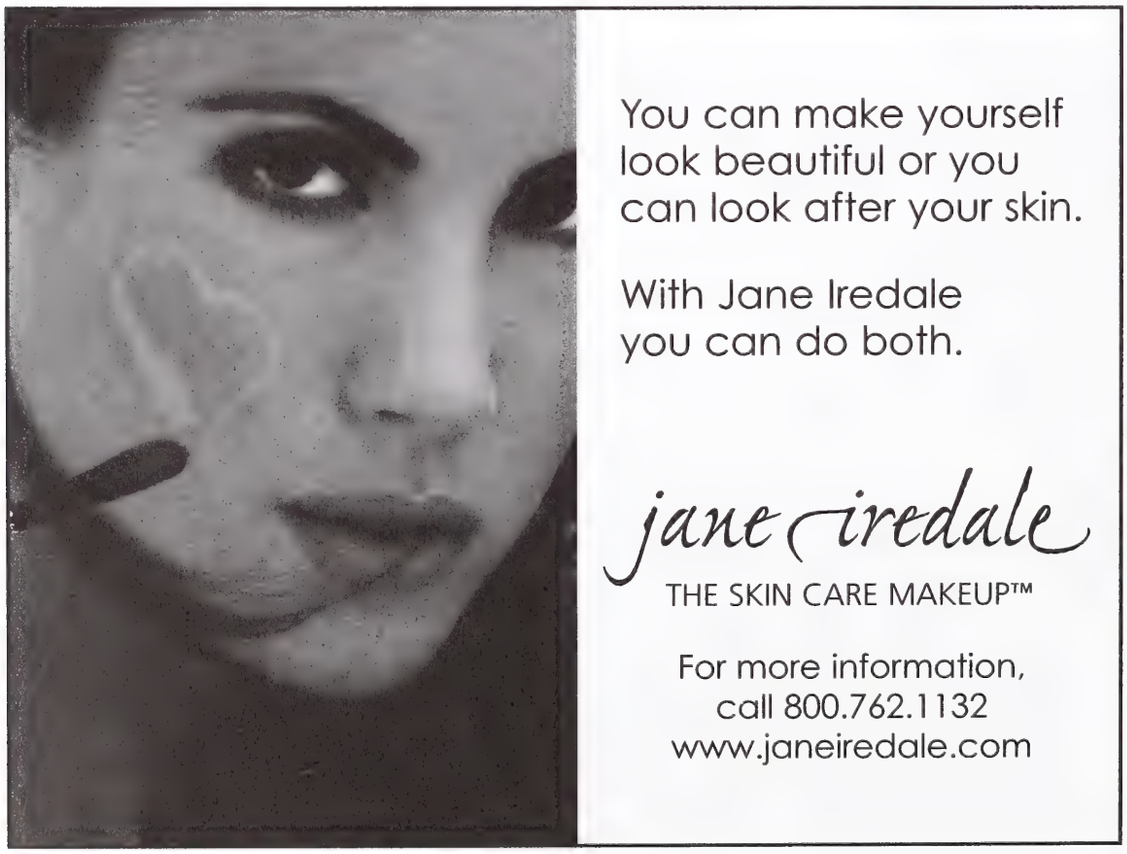
Soon after, the Duke commissioned his court poet, Scipione Agnelli, to write a mournful tribute to the girl, *Lagrimae d'amante,* which Monteverdi set to music. The poetry is in the form of a sestina, consisting of six stanzas, each containing six lines of eleven syllables. In each stanza (the first is slightly irregular) the six lines end in one of six words arranged in a complicated rhyme scheme: *tomba* (tomb), *cielo* (sky), *terra* (earth), *pianto* (tears), *seno* (heart/breast) and *Glauco* (the mournful shepherd).

The composer gives full expression to the pain in his soul, as his lament moves forward with intensity and deliberation, alternating somber chordal declamation with brief episodes of plaintive counterpoint.

IV.

ROBERT LUCAS PEARSALL (1795-1856): Lay a Garland

An antiquarian at heart, Robert Pearsall was a key figure in the resurgence of interest in



the Renaissance madrigal in England. Born in Bristol in 1795, he began his adult life working as a lawyer. When ill health cut short his career in 1825, he moved to Mainz, Germany to study composition under Joseph Panny; he remained living outside of England for most of the rest of his life. During one of his relatively few visits to his homeland, he helped to found the Bristol Madrigal Society (1837). While this was not the first-ever society devoted to "ancient" music, it was one of the first in an explosion of such societies during the Victorian period. *Lay a Garland* (c.1840) is one of Pearsall's splendidly beautiful eight-part Romantic choral masterpieces written in the Renaissance madrigal style.

JOHN TAVENER (b.1944): Song for Athene

English composer Sir John Tavener has been commissioned by most of the major music organizations in England and the U.S. Choral music makes up the largest part of Tavener's works, which range from simple carols to large-scale works with orchestral accompaniment. Tavener's works are represented on Chanticleer's two Grammy-winning recordings: *Village Wedding* on 2000's "Colors of Love," and his full-length *Lamentations and Praises* in 2002.

Song for Athene is an elegiac tribute to a young family friend, Athene Hariades, a talented actress who was tragically killed in a cycling accident. "Her beauty," writes Tavener, "both outward and inner, was reflected in her love of acting, poetry, music, and of the Orthodox Church." Tavener had heard Athene reading Shakespeare in Westminster Abbey and conceived the piece after her funeral, combining words from the Orthodox liturgy with lines from *Hamlet*. *Song for Athene* was heard by millions when it was performed at the funeral of Princess Diana.

V.

CARY JOHN FRANKLIN (b.1954): from *With a Poet's Eye*: The Uncertainty of the Poet (Wendy Cope, poet; Giorgio di Chirico, painter)

The process whereby ideas in one work of art are distilled from another work of art—in another art form—is not new. Numerous examples exist of this, one being Mussorgsky's *Pictures at an Exhibition*. Far less common is the distillation of a distillation, and that is precisely what Cary John Franklin offers in *With a Poet's Eye*, the five movements of which use poems inspired by works of art in London's Tate Gallery. The work was commissioned by the Plymouth Music Series of Minneapolis, Chanticleer, the Gregg Smith Singers, and the Oratorio Society of Washington, with a grant from the National Endowment for the Arts.

AUGUSTA READ THOMAS (b.1964): *Purple Syllables*, Emily Dickinson settings

This work was commissioned by Music Accord, a national consortium of music presenters whose mission is to commission new chamber music. The partners in Music Accord include Bank of America Celebrity Series in Boston; Center for the Performing Arts at Penn State University; the Chamber Music Society of Lincoln Center, Krannert Center Marquee Series at the University of Illinois, La Jolla Chamber Music; Library of Congress; San Francisco Performances; Tanglewood Festival; University Musical Society at University of Michigan.

The composer writes: "For me, the human voice, possibly the most subtle, complex, fragile yet forceful, flexible, seductive, and persuasive carrier of musical ideas and meanings, has always been an inspiration for and influence upon my entire musical thinking. This ten-minute work sets five texts of Emily Dickinson and all the texts are about birds. But, as usual with Emily Dickinson, poems about birds are also about lots of different things. Her poems are intensely personal, intellectual, introspective and offer a meditation

on life, death, and poetic creation; her poems share a close observation of nature as well as consideration of religious and philosophical issues. *Purple Syllables, Emily Dickinson Settings*, commissioned by Music Accord expressly for Chanticleer, is dedicated with admiration and gratitude to Music Accord, Chanticleer, and to my Aunt and Uncle, Elly and Jock Elliott."

ERIC WILLIAM BARNUM (b.1979): She Walks in Beauty (Lord Byron)
A choral director and composer, Eric William Barnum is currently the director of the Maverick Men's Ensemble at Minnesota State University. He also acts as assistant conductor of Magnum Chorum, a recognized choral ensemble in the Minneapolis–St. Paul area. He was recently named the composer-in-residence for the Rose Ensemble, the acclaimed early music ensemble also in the Minneapolis–St. Paul area. His compositions have been performed throughout the United States and Europe. Barnum won the 2003 Chanticleer Composer Competition for *She Walks in Beauty*.

VI.

Traditional KOREAN (arr. "Jacqueline" Jeeyoung Kim [b.1965]): Jindo Arirang
Traditional KOREAN (arr. Kim): Mong-Gum-Po Taryung
"Jacqueline" Jeeyoung Kim was born in Korea and studied composition at Yonsei University in Seoul, receiving a Bachelor of Music. Ms. Kim has received numerous commissions; her music has been performed by chamber orchestras and ensembles in the United States, Europe, and Asia. In 2001-2002 she was awarded a Bunting Fellowship at Harvard University, where she composed and researched Asian music and philosophy. Ms. Kim was Chanticleer's 2003 composer-in-residence.

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GUEST ARTISTS

Chanticleer



A chorus of twelve male voices ranging from countertenor to bass, Chanticleer has earned international renown as "an orchestra of voices," with a repertoire ranging from the Renaissance to jazz and from gospel to new music. In 2004-05, the ensemble performed more than 75 concerts in 28 states across the country, including a 26-concert Bay Area season, and released its 28th CD, "How Sweet the Sound," featuring arrangements by music director Joseph Jennings and additional vocals by guest artist Bishop Yvette Flunder. In April 2005, Chanticleer teamed with the Philharmonia Baroque Orchestra in North American premieres by 18th century master Jaime de Casellas. June 2005 saw the world premiere of a music theater piece based on the life of Hildegard von Bingen, *Hildegard: A Measure of Joy*, directed by Francesca Zambello, with a libretto by Donna DiNovelli, featuring music by Hildegard, and incorporating specially commissioned works by Steven Stucky and Régis Campo. Since 1994, Chanticleer has recorded exclusively for Teldec Classics International, winning Grammy awards for their disc "Colors of Love" and for their release of Sir John Tavener's *Lamentations and Praises*. With the help of individual contributions and foundation and corporate support, the group conducts artist-in-the-schools residencies and Chanticleer Youth Choral Festivals. In addition to Bay Area educational activities, the ensemble also conducts master classes while on tour. The 2004-05 season included residencies at Fort Worth's Bass Hall, Spivey Hall in Morrow, Georgia, and in California's Central Valley. Chanticleer has expanded the choral repertoire through commissions for works by more than twenty contemporary composers. Named for the "clear-singing" rooster in Geoffrey Chaucer's *Canterbury Tales*, Chanticleer was founded in 1978 by tenor Louis Botto, who sang with the group until 1989 and served as artistic director until his death in 1997. In 1999 Christine Bullin joined Chanticleer as president and general director. Music director Joseph Jennings joined the ensemble as a countertenor in 1983 and assumed his current title shortly thereafter. A prolific composer and arranger, Mr. Jennings has provided the group with some of its most popular repertoire. Chanticleer is the recipient of major grants from the National Endowment for the Arts, the Ann and Gordon Getty Foundation, the Richard and Rhoda Goldman Fund, the Walter and Elise Haas Fund, the William & Flora Hewlett Foundation, the James Irvine Foundation, the Jordan Family Fund, the Bernard Osher Foundation, and the Grants for the Arts/San Francisco Hotel Tax Fund. Chanticleer's activities as a not-for-profit corporation are supported by its administrative staff and volunteer Board of Trustees. Chanticleer recordings are available on the Teldec Classics and Chanticleer Records labels. Musical Resources is the printed-music source for Chanticleer. Chanticleer® and An Orchestra of Voices® are registered in the U.S. Patent and Trademark Office. For up-to-date concert information and more about Chanticleer, please visit www.chanticleer.org.

2005 Tanglewood

SEIJI OZAWA HALL

Tuesday, July 12, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

DEBORAH VOIGT, soprano
BRIAN ZEGER, piano

The audience is politely requested to withhold applause until the end of each group of songs. Please do not applaud after the individual songs in each group.

I.

SCHUBERT	Auflösung, D.807
	Ganymed, D.544
	Der Zwerg, D.771

II.

STRAUSS	Ich trage meine Minne, Opus 32, No. 1
	Nichts, Opus 10, No. 2
	Befreit, Opus 39, No. 4

III.

TCHAIKOVSKY	Ya li v pole da ne travushka byla? (Was I not a little blade of grass?), Opus 47, No. 7
	Den' li tsarit? (Does the day reign?), Opus 47, No. 6

INTERMISSION

Please note that texts and translations are being distributed separately.

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Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

IV.

IVES	Down East
	Two Little Flowers
	The Side Show
	The Children's Hour
	Memories
	A. Very Pleasant
	B. Rather Sad
	The Circus Band
	To the Virgins to Make Much of Time

V.

MOORE	This Heart that Flutters
	Darkling I Listen
	The Ivy Wife

VI.

BOLCOM	Never More Will the Wind
	Toothbrush Time, from *Cabaret Songs*
	George, from *Cabaret Songs*
SONDHEIM	Losing My Mind, from *Follies*
	I Never Do Anything Twice, from *The Seven Percent Solution*

NOTES ON THE PROGRAM

Deborah Voigt's recital program presents a striking contrast between the well-defined Romantic art song tradition represented by Schubert, Strauss and Tchaikovsky, and a modern American vocal scene in which the formerly strict boundaries between art song, folk song, and musical theater have become fluid.

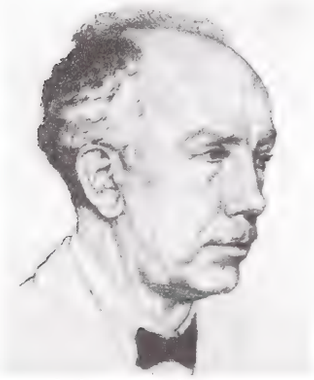
The Romantic art song came of age when the seventeen-year-old **Franz Schubert** (1797-1828) composed Gretchen's famous "spinning wheel" song from Goethe's *Faust*. In Schubert's hands, the Lied became a vehicle that brought elevated tragedy, transcendent comedy, and profound philosophical reflection into intimate domestic settings. "Auflösung," D.807 (1824), a tableau of over-the-top Romanticism in which a poet rapturously embraces universal annihilation, is one of the few Schubert songs requiring a voice of operatic power and opulence—used to thrilling effect. The sun-washed lyricism of "Ganymed," D.544 (1817), to a poem by Johann Wolfgang von Goethe, indicates that the composer was less interested in the text's mystical transcendence than in the radiance of the poet's springtime vignettes—zephyrs, nightingales, swirling clouds—all celebrated with boyish enthusiasm. While Schubert's ballad "Der Zwerg," D. 771, cannot be dated with certainty, it was unquestionably com-



posed shortly after he broke off work on his *Unfinished* Symphony (November 1822). The song's opening—the agitated vibration, the four-repeated-note bass-rhythm, the gliding melody outlining the interval of a fifth—is much akin to that symphony's principal first-movement theme. Schubert follows searing characterizations of the dwarf's frustrated love and vindictive exultation with a touching major-mode evocation of the queen's tenderness.

* * * * *

Richard Strauss (1864-1949) wrote all of his best-known voice-and-piano songs before his first great operatic triumph, *Salome* (1905). "Ich trage meine Minne," Opus 32, No. 1 (1896), limns a tranquil stage of love as a touchingly unpretentious melody, sung to the opening words, continually reappears in the piano part, now in the bass, now in inner voices. "Nichts," finally revised in 1885, appeared as No. 2 of Strauss's first collection of songs, Opus 10. The opening abounds in rhythmic whimsy, but the melody wafts rapturously aloft at the question, "is the sun not the source of all life and light?" Biographer Norman Del Mar hails "Befreit," Opus 39, No. 4 (1898), as one of the composer's greatest songs. Strauss was evidently of the same mind, for he quoted "Befreit" in the "Hero's Works of Peace" section of his tone poem *Ein Heldenleben*. Replete with modulations that pass suddenly from gloom to bliss and back, the music nobly sings of a valedictory love that transfigures sorrow not by banishing it, but by plumbing the full depths of loss.



* * * * *



Although **Pyotr Ilyich Tchaikovsky** (1840-1893) had the melodic gift of a born songwriter, he virtually ignored the song genre in youth. When he finally attempted a folio of songs—his *Romansy*, Opus 7, of 1869—the results were so successful that he frequently returned to the genre thereafter. The two Tchaikovsky songs on this program both date from 1880. "Was I not a little blade of grass," Opus 47, No. 7, opens out from a melody of quintessential Slavic melancholy. Tchaikovsky made an alternative version of the song for cello and piano. Its modesty stands in sharp contrast to "Does the day reign?," Opus 47, No. 6, one of Tchaikovsky's most grandiose utterances in song. An extended piano prelude preserves a pensive mood until striking hints of a foreign key (so-called "Neapolitan harmonies") raise the emotional temperature. With the entrance of the voice, Tchaikovsky's passion takes full flight in soaring vocal sensuality and cascades of piano virtuosity that ultimately wax even more exuberant in a lengthy postlude.



* * * * *

In the remarkable canon of **Charles Ives** (1874-1954) no body of work so fully represents his art—his fearsome avant-garde endeavors, his love of humble church and folk music, and his affection for the everyday music around him—as the volume of *114 Songs* he collected and issued in 1921. "Down East" (1919), from a group of "5 Street Songs and Pieces" within that book, employs a passage of dissonant impressionist bewilderment to preface a lilting parlor tune that eventually finds its culmination in the hymn "Nearer my God to Thee." To the title of his 1921 song "Two Little Flowers," Ives appended the phrase "and dedicated to them." A subtle liveliness is imparted to this paean to his young adopted daughter and her best friend by a repeated asymmetric rhythm in the purling accompaniment. In "The Side Show," Ives pokes affectionate fun at an "ethnic" vaudeville genre with a lopsided, missing-beat waltz, originally written as a clarinet-piano interlude in an 1896 Yale fraternity show, finalized as a song in 1921. "Memories" (1897), a two-part tableau set in a music hall, parodies popular songs, one jaunty, one sentimental. The composer's populism is evident in "The Circus Band," originally written as a march for piano or band in 1894. Ives hyper-energizes pop phrases with



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tricky syncopations, giving us not only the predictability of the parade but the anarchic euphoria of the crowd that flocks to it.

* * * * *

Largely self-taught as a composer, **Ben Moore** (b.1960) is also a professional graphic artist. He developed a musical style highly conservative in technique and utterly without pretension, in which he displayed a flair for ear-catching melody that fits the voice well and that projects the meaning of his lyrics with unusual directness. Moore has produced



theatrical pieces in a popular idiom and notably clever humorous numbers, but he also composes songs upon great classics of English lyric poetry, four of which appear on our program. In "This heart that flutters," from James Joyce's collection *Chamber Music*, Moore aimed at "a sense of anxiety and heartache in the recurring motif of the piano part." Describing Robert Herrick's "To the Virgins to Make Much of Time" as "an ever-enduring touchstone in English poetry," Moore "chose to add a dash of irony (in falling chromatic phrases) in order to tweak the notion that a woman must have a husband." In "Darkling I Listen," composed to an excerpt from John Keats's "Ode to a Nightingale," Moore pitted "a sustained melody against a texture of continually undulating sixteenth-note figures in order to evoke a dream-like state of mind—a longed-for detachment from the world." "The Ivy Wife" from Thomas Hardy's *Wessex Poems* emphasizes "the comic boldness of the poem's protagonist as well as her lethal possessiveness."

* * * * *



The music of **William Bolcom** (b.1938) displays an Ives-like transcendence of genre, drawing on elements from post Schoenbergian twelve-tone writing to ragtime and tin-pan alley favorites (which he plays with elegant pianism). "Never more will the wind," composed in 1990 to a text by Hilda Doolittle, is a wistful poetic effort in the American classic mainstream. Quite different are the following two selections, both from Volume II of his *Cabaret Songs* (1978), in which Bolcom spices up the traditional cabaret idiom with advanced harmonies. The witty "Toothbrush time" shows the seamy aftermath of a

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one-night stand; "George" tells of a charming urban sybarite who came to a sad end.

* * * * *

While one usually categorizes **Stephen Sondheim** (b.1930) as a composer of popular musical theater, his work displays all the density of musical craft and adventurousness of language that one finds in typical classical art songs. "Losing my mind" (1971) is a love song from the innovative, Fellini-esque show *Follies* (initially a failure; now recognized as a classic). "I never do anything twice" was written for the 1976 Sherlock Holmes film *The Seven Percent Solution*, where it appeared, drastically abbreviated, in a Viennese bordello scene. Sondheim provides a slinky waltz to suggest unslakable sexual appetites.



—Benjamin Folkman

Benjamin Folkman is a New York-based annotator whose articles have appeared in *Opera News*, *Playbill*, *Stagebill*, *Performing Arts*, and numerous other publications. He is also President of the Tcherepnin Society.

GUEST ARTISTS

Deborah Voigt



Deborah Voigt is hailed by the world's critics and audiences for her portrayals in the operas of Wagner and Richard Strauss as well as many Verdi and Puccini roles. She has sung in Wagner's *Tristan und Isolde*, *Die Walküre*, *Lohengrin*, *Tannhäuser*, and *Der fliegende Holländer* and in Strauss's *Ariadne auf Naxos*, *Elektra*, *Die Frau ohne Schatten*, *Salome*, *Die ägyptische Helena*, and *Friedenstag*, adding the Marschallin in *Der Rosenkavalier* to her repertoire in Berlin earlier this year. At Tanglewood this month Ms. Voigt participates in Mahler's Symphony No. 8 conducted by James Levine on the BSO's Opening Night; gives a solo recital with pianist Brian Zeger, and appears in concert performances of *Die Walküre*, Act I (as Sieglinde) and *Götterdämmerung*, Act III (singing Brünnhilde for the first time anywhere) with James Levine and the Tanglewood Music Center Orchestra. At the end of July she joins Barbara Cook and Dianne Reeves at the Hollywood Bowl for a program called "Great American Women." During the 2005-06 season, Ms. Voigt appears at the Metropolitan Opera as Tosca (her first time in that role at the Met) and as Leonore in *La forza del destino*. She adds a new role to her repertoire with Ponchielli's *La Gioconda* in Barcelona and sings recitals in Boston, Berkeley, Dresden, and Valencia. Deborah Voigt's 2004-05 season included Elisabeth in *Tannhäuser* and Amelia in *Un ballo in maschera* at the Met, Wagner's *The Flying Dutchman* with James Levine and the Boston Symphony, Leonore in a concert performance of *Fidelio* at Carnegie Hall, a Richard Strauss Festival at the Deutsche Oper Berlin, Act II of *Tristan und Isolde* with Ben Heppner in Cincinnati, Schoenberg's *Erwartung* with Daniel Barenboim and the Chicago Symphony; Berg's Seven Early Songs with the New York Philharmonic, and performances celebrating Lyric Opera of Chicago's 50th anniversary. In Europe she sang in Berlin, Toulouse, Paris, and Brussels. For the Augusta Symphony's 50th anniversary she gave the world premiere of Stephen Paulus's *Erotic Spirits*, which she will reprise with the American Composers Orchestra at Carnegie Hall next season. Ms. Voigt made her Carnegie Hall solo recital debut in April 2004. She records exclusively for EMI Classics, and will release her second solo recording, "American Songs," with pianist Brian Zeger, this fall. Her first solo disc, "Obsessions," featured scenes and arias from operas by Wagner and Strauss. Among many other complete opera recordings, she was Isolde for a live recording of the 2003 Vienna *Tristan und Isolde* released by Deutsche



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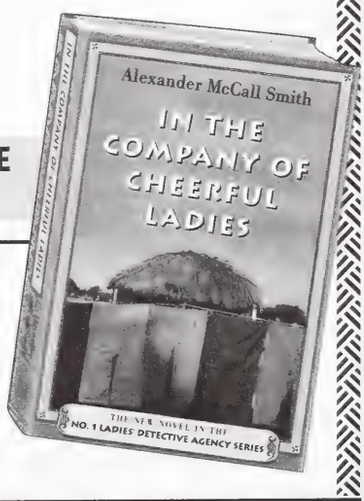
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Grammophon. A devotee of Broadway and American song, she has appeared in benefit concerts for Broadway Cares/Equity Fights AIDS and for the New York Theater Workshop, on whose Board of Trustees she serves. After studying at the California State University at Fullerton and in San Francisco Opera's Merola Program, Deborah Voigt won first prize at the Luciano Pavarotti Vocal Competition in Philadelphia, and the Gold Medal in Moscow's Tchaikovsky Competition. She holds France's Chevalier de l'Ordre des Arts et des Lettres and was named *Musical America*'s Vocalist of the Year 2003. Deborah Voigt made her BSO debut as soloist in Mozart's Requiem in December 1991, returning two months later to replace Jessye Norman in the Verdi Requiem. She made her Tanglewood debut singing her first Salome, in concert with Seiji Ozawa and the BSO, in August 2001, and appeared with the BSO most recently this past March as Senta in *The Flying Dutchman* led by James Levine. In January 2006 she will rejoin Mr. Levine and the BSO for performances of Beethoven's *Missa Solemnis*.

Brian Zeger



Pianist Brian Zeger has built an important career not only as a pianist, appearing in distinguished concert venues all over the United States and Europe, but also as an ensemble performer, artistic administrator, and educator. He has collaborated with such artists as violinist Itzhak Perlman, flutist James Galway, actress Claire Bloom, and vocalists Marilyn Horne, Kathleen Battle, and Arleen Augér. He was recently named artistic director of the Vocal Arts Department at the Juilliard School, where he also serves on the faculty of the Collaborative Piano Department. Highlights of Mr. Zeger's 2004-05 season include recitals in the U.S. and abroad with Deborah Voigt and mezzo-soprano Katarina Karnéus, as well as the Marilyn Horne Foundation Gala with bass-baritone René Pape. Among other engagements, in 2003-04 he made a concerto appearance with the Boston Pops in Symphony Hall and performed at the White House with Susan Graham. From 1993-2000 Brian Zeger was the artistic director of the Cape and Islands Chamber Music Festival, where he also performed with the Borromeo and Brentano quartets, Bernard Greenhouse, Glenn Dicterow, Eugene Drucker, and Paula Robison; he has been a regular guest at such festivals as Aldeburgh, Aspen, Caramoor, Ravinia, and Santa Fe. He has been on the faculty of the Music Academy of the West in Santa Barbara, at the Chautauqua Institute, and at the Ravinia Festival's Steans Institute. Born in upstate New York, Mr. Zeger lives in Manhattan. He holds a bachelor's degree in English literature from Harvard College, a master's degree from the Juilliard School, and a doctorate from the Manhattan School of Music. He has taught at Mannes College of Music, Peabody Conservatory, and the Guildhall School of Music in London. His teachers have included Morris Borenstein, Sascha Gorodnitzki, and Nina Svetlanova. Mr. Zeger's writings have appeared in *Opera News*, *The Yale Review*, and *Chamber Music* magazine. He has appeared frequently on the ChevronTexaco Metropolitan Opera radio broadcasts both on the opera quiz and as intermission host and performer; he has created, narrated, and performed in four intermission features devoted to art song, a first in the history of the Met broadcasts. Mr. Zeger has adjudicated the Metropolitan Opera National Council auditions, the Concert Artists Guild auditions, and the Joy of Singing competition. His recordings may be heard on the New World and Naxos labels. For more information about Brian Zeger's activities, please visit his website, www.brianzeger.com.

A 50th-Anniversary Message from Menahem Pressler

Looking back a decade to my words printed in the Tanglewood program on the occasion of the Beaux Arts Trio's 40th anniversary, I find that I cannot say it better now than I did then. If anything, the Beaux Arts Trio feels even more fortunate, honored, and grateful to celebrate at Tanglewood for this 50th anniversary, with so many good and dear friends we've known for so long, plus so many additional dear friends we've made in the past ten years. So I wish to repeat my message from ten years ago, and add only this:

What makes it possible for a Trio to be alive after 50 years is not only that each member must be a very fine instrumentalist, but, to stand out, between the lines of the composition and within yourself, there must be found the quality of inspiration. And when you are supported by the recognition, the love, and the admiration of your friends—those to whom the music-making of the Trio has meant so much over many, many years—that is what carries you along; and if you are lucky, you do indeed create many, many friends. And I have been very, very lucky.

Here, then, just slightly changed to account for the added ten years that have passed, are my words from that 40th-anniversary program of July 1995 at Tanglewood:

> In a period characterized by impermanence and rapid change, longevity of any kind is a notable distinction. To return to Tanglewood—where its existence officially began fifty years earlier—is, therefore, a rare privilege for the Beaux Arts Trio. Charles Munch, who was the director of Tanglewood in the summer of 1955, must have invited the fairies who dwell in the Berkshire woods to attend that birthday; and the good fairies must have reciprocated the courtesy with a birthday wish for long life to the newborn ensemble, and for an enduring and happy association with its godparents and place of birth. As we have known since childhood, the birthday wishes of good fairies have the power to make wonderful things come true. And today, the Beaux Arts Trio feels fortunate, honored, and grateful to celebrate at Tanglewood, its host, the 50th anniversary of its debut, with many good and dear friends.



Steve Rosnthal

2005 Tanglewood

SEIJI OZAWA HALL

Thursday, July 14, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

BEAUX ARTS TRIO
MENAHEM PRESSLER, piano
DANIEL HOPE, violin
ANTONIO MENESES, cello

ALL-BEETHOVEN PROGRAM

Celebrating the 50th anniversary of the Beaux Arts Trio's first public concert, when they performed this same program fifty years ago, on July 13, 1955, in the Theatre-Concert Hall at Tanglewood

Piano Trio No. 3 in C minor, Opus 1, No. 3
Allegro con brio
Andante cantabile con variazioni
Menuetto: Quasi allegro
Finale: Prestissimo

Piano Trio No. 4 in D, Opus 70, No. 1, *Ghost*
Allegro vivace e con brio
Largo assai e espressivo
Presto

INTERMISSION

Piano Trio No. 6 in B-flat, Opus 97, *Archduke*
Allegro moderato
Scherzo: Allegro
Andante cantabile ma però con moto—
Allegro moderato

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NOTES ON THE PROGRAM

The three works on tonight's program are the most celebrated of Beethoven's piano trios, a medium he established in the repertoire in its modern form, and in which we see all the consummate qualities of his art.

When we make statements on the order of, "Beethoven was a consummate composer and a consummate musician," we imply a number of things, some obvious and some not. The obvious part is that from his time onward he has managed to seize the ears and imaginations of listeners to a degree few other composers have. Behind that achievement lies his steady concern with technique, with form, with organic logic—all of those matters pursued in the terms that he inherited from his predecessors Haydn and Mozart.



A more subtle part of being a consummate musician and composer is an awareness that the achievements of the past are to be assimilated and hopefully transcended, but cannot be ignored. An informed composer is keenly aware of the repertoire in each medium and genre and of how that relates to his or her own ambitions: Where did the past leave me more room, where less? This brings us back to the medium of the piano trio, in which Beethoven early showed his mature personality and in which he expanded, if in fewer works, to the full breadth of his imagination as much as in his string quartets.

Haydn and Mozart both wrote splendid trios, but on the whole they were not major items on the agendas of the two men. To Beethoven that meant: They left me room with piano trios; with string quartets I can't really expect to surpass them, only to find a fresh

Fifth Program

THEATRE-CONCERT HALL

Wednesday Evening, July 13, at 8:30

BEAUX ARTS TRIO

MENAHEM PRESSLER, *Piano* DANIEL GUILET, *Violin* BERNARD GREENHOUSE, *Cello*

BEETHOVEN

TRIO IN C MINOR, OP. 1, NO. 3

I. Allegro con brio
II. Andante cantabile con variazioni
III. Menuetto: Quasi allegro
IV. Finale: Prestissimo

TRIO IN D MAJOR, OP. 70, NO. 1 ("GEISTER")

I. Allegro vivace e con brio
II. Largo assai
III. Presto

INTERMISSION

TRIO IN B-FLAT MAJOR, OP. 97 ("ARCHDUKE")

I. Allegro moderato
II. Scherzo: Allegro
III. Andante cantabile ma però con moto
IV. Allegro moderato

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From the Tanglewood program book of July 13, 1955

voice and approach. In practice, that meant Beethoven was bold and innovative early on in his trios, more cautious and circumspect in his first string quartets.

Beethoven chose a set of three trios to be his **Opus 1** knowing they would make a start at placing him on the map as a composer, and he knew the concluding **No. 3 in C minor** was the strongest of the set. Today we see it as the first example of the "C minor mood" that would explode periodically in his work from then on, notably in the Fifth Symphony. (Haydn, then Beethoven's teacher, was sufficiently shocked by the C minor trio to advise his pupil not to publish it.)

The quiet opening of the C minor trio contains in its first bars and especially its first three notes the embryo of all the themes in the piece. The tone of the work is set after the introduction, when a fiery and driving Allegro begins. In the movement, that tone will be briefly interrupted by a genial second theme in the expected E-flat, but the intensity soon returns. The movement ends on a genuinely ominous tone.

The Andante second movement is a gradually accelerating theme and variations on a stately and straightforward theme. For a while this banishes the shadows of the first movement, but after a dark variation in E-flat minor the movement ends in a strangely shadowed E-flat major.

Part of the originality that shows up already in Opus 1 is an expansion of the genre from three to four movements by means of an added scherzo, giving a symphonic scope to Beethoven's trios. The third movement is marked "Minuetto" but its tempo makes it a scherzo–yet in tone not light, rather back to a driving and darkly intense C minor. The cello's attempts at a more genial theme in the middle section go nowhere. (Another innovation of Beethoven's piano trios is a freeing of the cello from its traditional bass-line functions to a full participant.)

All the darkness and intensity resolves in the last movement to a kind of relentless ferocity—in a way, no resolution at all. There are still the abrupt halts we found in the first movement, a falling into fragments, and there is no turn to a sunny major even at the coda. Instead the coda seems to unravel, before a whispered, entirely unsunny ending in C major.

* * * * *

For all the power and innovation of that early trio, it is with the **Opus 70, No. 1, in D major** that we recognize the full strength of the mature Beethoven: a work of symphonic scale and intensity, at the same time a unique moment in his output. It begins with a striding and energetic proclamation, then lapses into a quiet, coiled-spring whirlwind remarkably vehement for a major-key movement. The opening exposition section is compact, over before we know it, but the rest of the movement is expansive: when Beethoven gets to the end of the recap, he repeats back to the spiky and relentless development. That expansiveness and that tone prepares us for the immense slow movement that is the central element of the trio, and which gave the work its famous subtitle of *Ghost*.

In temperament and background Beethoven was not a Romantic, but in practice he was the essential composer *for* Romantics. If the tone of the weird and uncanny was key to Romanticism, it was not on the whole key to Beethoven. But in the Largo of the *Ghost* Trio Beethoven set the mark for the weird and uncanny. It is worth noting that this D minor music—with its obsessive concentration on one motif, its strange flutterings, its spare and bizarre textures, its genuinely creepy ending—seems to have originated as a sketch for the witch's scene in a proposed opera of *Macbeth*.

Then comes the finale—no scherzo would fit this piece. With a flowing and lighthearted movement the music escapes the shades, but in a uniquely organic way: the genial main motif is a transformation of the slow movement's obsessive theme. Dark

obsession turned into sunny escape—a prime example of Beethoven's sense of organic and dramatic shape.

* * * * *

That kind of expressive shape is seen again in the beloved **"Archduke" Trio, Opus 97 in B-flat major**, which takes its name partly from the dedication to Beethoven's patron Archduke Rudolf, partly from its stately and noble opening piano theme. But note how that stately opening evaporates when the strings enter on a note of poignancy. That resolving into the quietly poignant is the overall direction of this work. It is seen throughout the gentle development section of the first movement, the opposite of the usual dynamic and dramatic Beethoven development.

Here the scherzo is placed second rather than the usual third in line, and it is one of Beethoven's subtle jokes: the theme is nothing but a naked major scale. The mood is one of delight, and somehow that persists through the slithering middle Trio section, which expands the joke: the theme here is a naked chromatic scale.

The *Archduke*'s warm and gorgeous slow movement is a theme and variations, its theme one of the long-lined, singing chorale melodies that will be a staple of Beethoven's late style. If this movement is not quite so time-stopping as his later Andantes, it still has some of the late style's expansiveness and the amazing experiments in texture, where the page starts to resemble some spiky pages of Schoenberg—but no less singing for that. Here the poignant tone of the first movement finds its apotheosis.

The Andante flows into a sparkling, dancing finale, with dynamic dotted figures, the rondo theme uniting the scale motifs of earlier movements with the melodic shape of the trio's opening measures. The mood is cinched at the end, when the 2/4 theme is remade into a dashing, scherzo-like 6/8, and the movement races to a leaping and joyous conclusion.

Three works from three periods of Beethoven's life and music, each powerfully individual, each consummate in ways that are founded on the forms and traditions he inherited and took infinite pains to master, before he expanded and transcended them.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose books include *Charles Ives: A Life With Music*; *The Vintage Guide to Classical Music*, and *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Recordings. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches in the English department of Tufts University and is currently working on a biography of Beethoven for Houghton Mifflin.

Stu Rosner



GUEST ARTISTS

Beaux Arts Trio



Fifty years ago, on July 13, 1955, the Beaux Arts Trio made its public debut at the Berkshire Music Festival, now known as Tanglewood. The Beaux Arts Trio includes pianist and founding member Menahem Pressler along with his colleagues, violinist Daniel Hope and cellist Antonio Meneses. Founded by Menahem Pressler, Daniel Guilet, and Bernard Greenhouse, the trio has evolved through several changes in personnel. Cellist Antonio Meneses has been a member of the Beaux Arts Trio since 1998; British violinist Daniel Hope was announced as the group's newest member in April 2002. The ensemble appears in such concert series as those of the Metropolitan Museum of Art in New York, the Celebrity Series of Boston, and the Library of Congress, where the trio is in residence, as well as other series throughout the country, including such universities as Harvard, Princeton, Yale, Johns Hopkins, Berkley, the University of Illinois, and the University of Michigan. North American festival engagements include Mostly Mozart, Caramoor, Ravinia, Tanglewood, Ottawa, and Orford. International appearances include festivals in Edinburgh, Lucerne, Vienna, Helsinki, Warsaw, Hong Kong, and Israel, as well as the chamber music series of the world's major cities. The Beaux Arts Trio's 2004-05 50th Anniversary Season includes three coast-to-coast tours of North America. The ensemble's many landmark projects include its participation in the "December Evenings" Festival in Moscow at the invitation of Sviatoslav Richter, and a performance at the 1988 Summer Olympics in Seoul. Several contemporary composers have written pieces for the Beaux Arts Trio. Among the ensemble's recent premieres are Ned Rorem's *Spring Music*, a Carnegie Hall Centennial Celebration commission; George Rochberg's *Summer, 1990*, commissioned by the Philadelphia Chamber Music Society, and David N. Baker's *Roots II*, commissioned by the McKim Foundation. The Beaux Arts Trio's extensive discography on Philips has won numerous coveted awards worldwide; their recording of music by Spanish composers was nominated for a Grammy in 1998. The trio in its current membership released its first recording—of works by Mendelssohn and Dvořák, on Warner Classics—in September 2004. Also last fall, Universal Classics released a two-disc anniversary compilation from the ensemble's Philips discography.

A founding member and pianist of the Beaux Arts Trio, **Menahem Pressler** has performed with the great orchestras of the world and has collaborated with many renowned chamber ensembles in a career spanning nearly five decades. Since 1955 he has been on the faculty of the University of Indiana, where he now holds the rank of Distinguished Professor of Music. In addition to other chamber music collaborations and solo engagements, violinist **Daniel Hope** founded and has traveled worldwide with the London International Quartet, winner of the 1999 Allianz Prize; he performed extensively with Yehudi Menuhin, including Lord Menuhin's final concert in March 1999. Mr. Hope has appeared on the world's great stages and at leading festivals in England and on the Continent. Born in Recife, Brazil, cellist **Antonio Meneses** performs regularly with the world's leading orchestras and is a frequent guest at international music festivals. Mr. Meneses frequently tours Europe and Japan in chamber music concerts with the Vermeer Quartet, the Amati Quartet, and the Carmina Quartet. He performs each season with the Casals Hall Quartet in Japan and made recordings as both soloist with orchestra and chamber musician.

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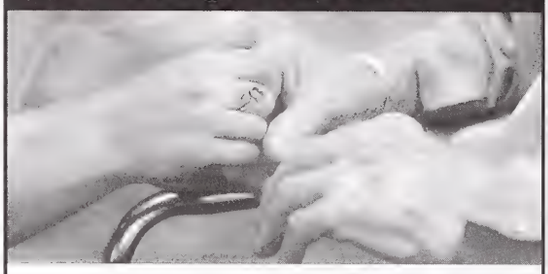
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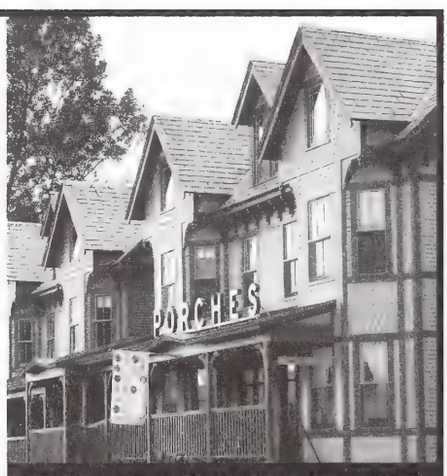
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2005 Tanglewood

SEIJI OZAWA HALL

Thursday, July 21, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

EMERSON STRING QUARTET
EUGENE DRUCKER, violin (1st violin in Op. 12 and Op. 44, No. 1)
PHILIP SETZER, violin (1st violin in Op. 80)
LAWRENCE DUTTON, viola
DAVID FINCKEL, cello

ALL-MENDELSSOHN PROGRAM

Quartet No. 1 in E-flat, Opus 12
Adagio non troppo—Allegro non tardante
Canzonetta: Allegretto
Andante espressivo
Molto allegro e vivace

Quartet No. 3 in D, Opus 44, No. 1
Molto allegro vivace
Menuetto: Un poco allegretto
Andante espressivo ma con moto
Presto con brio

INTERMISSION

Quartet No. 6 in F minor, Opus 80
Allegro vivace assai
Allegro assai
Adagio
Finale: Allegro molto

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NOTES ON THE PROGRAM

Felix Mendelssohn (1809-1947), probably the greatest composing prodigy of all time, wrote his first music for string quartet (a series of fugues) in 1821, at the age of twelve, and his first complete work in this most exalted of forms two years later. Although chamber music, and quartets in particular, would eventually occupy only a relatively small place in his output, it's an important place, both for his development and for the sheer quality of the music. The very last piece he finished before his tragically early death was a string quartet, the searing work in F minor that ends tonight's program.

Shortly before his first venture into quartet writing, Mendelssohn began studying composition with Carl Friedrich Zelter, a leading Berlin choral conductor and confidant of the great Goethe; it was Zelter who encouraged the boy to emulate Haydn's and Mozart's quartets. How fully he did so is manifested throughout Mendelssohn's chamber music in a concern for formal clarity and balance, and a predilection for classically symmetrical phrase structures.



Another powerful influence—the music of Beethoven—had also exerted itself on Mendelssohn by the time he composed the first two of his string quartets to be published, the A minor, Opus 13, of 1827 and the **E-flat major, Opus 12**, which opens this evening's concert, composed in 1829 (the year the twenty-year-old "rediscovered" Bach's *St. Matthew* Passion conducting Zelter's Berlin Singakademie). In 1826 and 1827, Beethoven's incomparable late quartets had appeared in print and, as leading Mendelssohn expert R. Larry Todd has noted, Mendelssohn, like Schubert and Schumann, "used the medium of chamber music to effect a rapprochement with Beethoven's increasingly abstract music."

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One of Mendelssohn's chief formal concerns was the organic relationship of the various movements of a work to each other and to the whole composition. It was in that relationship, he told his friend and fellow Zelter pupil, the Swedish composer Adolf Fredrik Lindblad, that one becomes aware of the "mystery that must be in music." Mendelssohn unified the Opus 13 quartet by basing it on one of his own songs. In tonight's quartet, Opus 12, he brings back the opening movement's heartwarming, lyrical first theme at the end of the finale to lend the whole work a cyclical shape. But the shape of the quartet's sonata-form first movement itself is no less admirable. Of its many beautiful details one could mention the long and perfectly judged coda, which displays Mendelssohn's instinctive feeling for balance and proportion at its finest.

"*Canzonetta*" was Mendelssohn's name for the Allegretto second movement in G minor. Ranging in character between a minuet and a scherzo, it has a droll, pungent quality all its own—though Beethoven casts his shadow over it. The middle section is one of Mendelssohn's typically mercurial scherzos, with distinct echoes of *A Midsummer Night's Dream*. The slow movement's concentrated lyricism again evokes Beethoven, the gentle flow of melody yielding to moments of highly dramatic recitative. Toward the end, the music builds to an intense climax.

The galloping finale—in a vein similar to that of Schubert's *Death and the Maiden* Quartet—seems to spend more time in the relative key of C minor than in E-flat. This is the weightiest of the four movements. The coda with that reprise of the quartet's opening gives the work its distinctly cyclic quality, what Emerson violinist Eugene Drucker calls "an almost novelistic sense of destiny fulfilled." The reprise of the opening also functions as a tonal return, reestablishing the home key of E-flat major. Throughout this remarkable movement, Mendelssohn treats us to an amazing variety of textures, with his genius for string writing—he was also a skilled violinist and violist himself—working at full strength.

* * * * *

By the next time Mendelssohn turned to writing a string quartet, he was internationally famous—as the composer of the oratorio *St. Paul* and as music director of the city of Leipzig, where his duties included conducting the Gewandhaus Orchestra, which, under his guidance, became one of the world's finest. He was also a blissfully happy newlywed, and the three quartets of **Opus 44** (1837-38) were composed during his honeymoon and the first year of his marriage. Mendelssohn dedicated their publication to the Swedish crown prince.

The Opus 44 quartets are sometimes thought to represent a stylistic retrenchment, a classicizing step back from what Todd has labelled the "subjective ruminations of Opp. 12 and 13" in the direction of Mozart, perhaps reflecting—as other commentators have somewhat fancifully suggested—Mendelssohn's stable new domestic life. Or, Todd suggests, perhaps this general tendency in his music of the late 1830s may be symptomatic of the stabilizing cultural temper of German life in the "restoration" period, the decades coming after the Napoleonic Wars and Congress of Vienna and before the Revolution of 1848. Or, just as plausibly, Mendelssohn may have been aiming in these works for greater popularity—that master audience-pleaser Rossini had actually counseled him to adopt a more accessible style.

The most obvious "Classical" feature of tonight's quartet from Opus 44—**No. 3 in D major**—is its second movement, a graceful minuet with a minor-mode Trio that comes back in major as coda. This is the only minuet in Mendelssohn's mature quartets. Balancing it is the plaintive Andante in B minor, a haunting little piece that moves along more like an intermezzo than a normally expansive slow movement.

The outer movements are characterized by typically Mendelssohnian soaring, thrusting

themes and—as the Emerson Quartet's musicians would be the first to confirm—some thrilling and buoyantly virtuosic instrumental writing. The dimensions of the opening movement are striking: it features a long, harmonically adventurous development and a comparably long coda that almost constitutes a new development section in itself. The brilliant finale is a headlong chase scene, with racing triplets and unstoppable kinetic energy. If you love the *Italian* Symphony, written a few years earlier (and who doesn't?), you'll love this. Robert Schumann clearly did: an avid student of the Opus 44 quartets, in 1842 he dedicated his own set of three quartets to Mendelssohn.

* * * * *

Mendelssohn's emotionally turbulent last quartet seems to have been directly inspired by personal tragedy. In May 1847, while he was in England, his beloved sister Fanny died after suffering a stroke. She was forty-one. The news finally reached him in Frankfurt, on his way home. Having been unable to attend the funeral, he left in June for Switzerland to recover from the shock, and it was there that he composed the **Quartet in F minor, Opus 80**. Returning to Leipzig by mid-September, he immediately went to Berlin to visit Fanny's grave, but the experience completely shattered the thirty-eight-year-old composer's already delicate health. He was contemplating a new string quartet when, in October, he suffered a series of increasingly severe strokes, and on November 4 he died. His coffin was sent by train to Berlin, where he lies buried in the grave next to Fanny's.

Mendelssohn seems to have poured much of his rage and grief over his sister's death into this work, which is altogether darker and more discordant than any of his preceding quartets. As Eugene Drucker has so perceptively noted about this disturbing work, Opus 80 is "almost modern in its rejection of easy solace." The opening Allegro vivace assai begins with a tremolo theme quite typical of the composer, but its minor key gives it an agitated, ominous quality. Even the second theme never really gets a chance to settle down before the tremolo idea sweeps back in to begin the development section. The recapitulation follows an almost excruciating buildup of tension,and, indeed, there is an unrelenting, obsessive quality to the whole movement.

The scherzo-like second movement has an oddly pathetic character, and the Trio section is even stranger: its melody begins with strings in unison but even after harmonization it sticks obsessively within the range of a few notes. The wistful, lyrical Adagio in D-flat major at first recalls Mendelssohn the composer of so many wonderful *Songs without Words* for piano, but it gathers intensity as it unfolds, and the radiance is constantly obscured by minor-mode inflections. The finale is again based on a pithy, obsessively repeated motif, worked up in the development to a powerful climax.

—Richard Evidon

Writer, translator, and editor Richard Evidon was for many years Managing Editor of Deutsche Grammophon in Hamburg.

GUEST ARTISTS

Emerson String Quartet



Acclaimed for its insightful performances, brilliant artistry, and technical mastery, the Emerson String Quartet is one of the world's foremost chamber ensembles and has amassed an impressive list of achievements, including a series of recordings for Deutsche Grammophon since 1987, six Grammy awards, including an unprecedented two for "Best Classical Album"; and performances of the complete cycles of Beethoven, Bartók, and Shostakovich quartets in major concert halls throughout the world. The ensemble is lauded globally as a string quartet that approaches both classical and contemporary repertoire with equal mastery and enthusiasm. In the 2004-05 season, the quartet presented a four-concert series in Carnegie Hall's Zankel Hall called "A Vision of Mendelssohn," exploring the complete Mendelssohn quartets juxtaposed with works by Bach, Beethoven, Schumann, and Schubert. The Mendelssohn cycle was also presented in London at the South Bank Festival in March 2005, and in February 2005 Deutsche Grammophon released the Emerson String Quartet's recording of the complete Mendelssohn quartets. The recording also includes a performance of Mendelssohn's famous Octet in which the Emerson is featured playing all eight voices, as accomplished with a computer designed by the quartet's producer specifically for this release. In addition to its active North American schedule this season, the Emerson String Quartet tours Europe extensively, with stops in France, Italy, Germany, Switzerland, Spain, Belgium, and Austria. The 2004-05 season also marks the group's twenty-sixth at the Smithsonian Institution in Washington, D.C. In 2002, the Emerson joined Stony Brook University as quartet-in-residence, coaching chamber music, giving master classes, and providing instrumental instruction, as well as performing several concerts during the year at Stony Brook's Staller Center for the Arts. The ensemble initiated its first International Chamber Music Festival at Stony Brook in June 2004, and continues its educational affiliation with Carnegie Hall in a workshop focusing on quintets by Brahms and Dvořák. In March 2004 the Emerson String Quartet was named the eighteenth recipient of the Avery Fisher Prize—a first for a chamber ensemble. The Emerson has received six Grammy awards—two for its Shostakovich cycle, two for its Bartók cycle, one for "American Originals" (works by Ives and Barber), and one for the complete quartets of Beethoven. Formed in 1976, the Emerson String Quartet took its name from the American poet and philosopher Ralph Waldo Emerson. Violinist **Eugene Drucker** and **Philip Setzer** alternate in the first-chair position and are joined by violist **Lawrence Dutton** and cellist **David Finckel**. Since January 2002, the Emerson has performed while standing, with the cellist playing on a podium. The Emerson String Quartet is based in New York City.


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Emanuel Ax


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2005 Tanglewood

SEIJI OZAWA HALL

Wednesday, July 27, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

ZUKERMAN CHAMBER PLAYERS
PINCHAS ZUKERMAN, violin
JESSICA LINNEBACH, violin
JETHRO MARKS, viola
ASHAN PILLAI, viola
AMANDA FORSYTH, cello

BEETHOVEN — Duo in E-flat for viola and cello
"with two obbligato eyeglasses," WoO 32

MOZART — String Quintet in G minor, K.516
Allegro
Menuetto: Allegretto
Adagio ma non troppo
Adagio—Allegro

INTERMISSION

BRAHMS — String Quintet No. 2 in G, Opus 111
Allegro non troppo, ma con brio
Adagio
Un poco allegretto
Vivace, ma non troppo presto

Steinway and Sons Pianos, selected exclusively at Tanglewood

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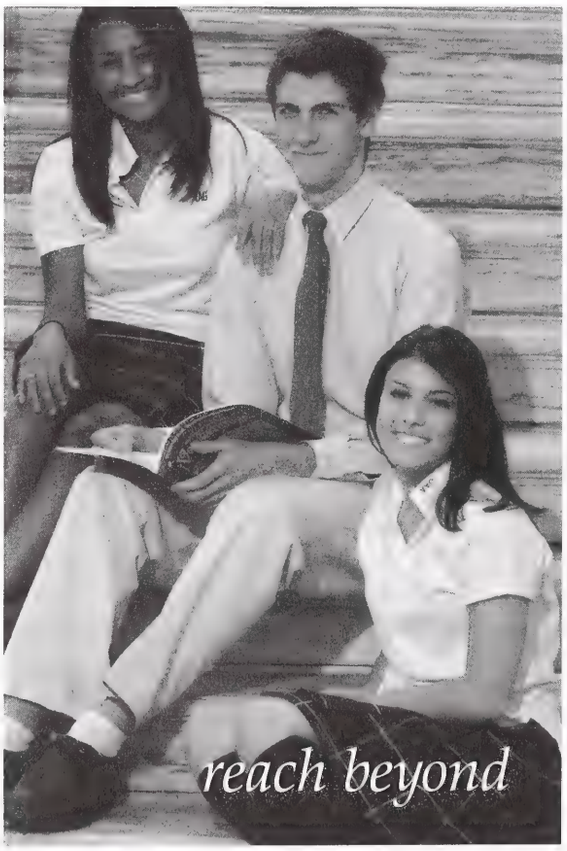
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NOTES ON THE PROGRAM

The repertory of pieces for viola and cello is not large. Probably the best-known composition for this pair of instruments is the single-movement composition by **Ludwig van Beethoven** (1770-1827) that has become known as the "Eyeglass Duet." Naturally, there is a story behind this appellation.

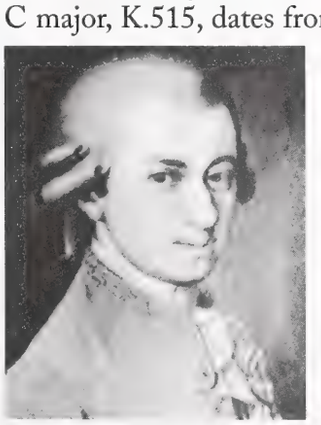
Beethoven's own complete title is "Duet with Two Eyeglasses Obbligato for Viola and Cello" (note the preposition "with," not "for," eyeglasses!). "Obbligato [mandatory] eyeglasses" is probably a jocular reference to the need for visual aids by the two musicians for whom Beethoven wrote the duo: himself (a violist, in addition to his many other talents) and his close friend Nikolaus Zmeskall von Domanovecz. Zmeskall, a close personal friend of Beethoven, was an official in the Royal Hungarian Court Chancellery as well as a cellist and composer.



The duo, a complete sonata-form movement, dates from the mid-1790s but was not published until 1912 in Leipzig, having been found by Fritz Stein in 1875 among some Beethoven sketchbooks in the British Museum in London. The cello's tessitura is generally rather high, so that the resulting sonority is more like a duet for two violas. Both parts are of equal importance. The mood is cheerful and lively throughout. The joke regarding the need for eyeglasses is carried a step further in the manuscript, where the notes are all written extra-large. But, as Klaus George Roy has observed, "nothing is perfunctory or 'occasional' about this piece; the musical vision, with or without the eyeglasses, in a clean 20/20."

* * * * *

When **Wolfgang Amadè Mozart** (1756-1791) came to write his first string quintet (K.174 in B-flat major) in 1773, he already had models—some with two violas, some with two cellos—in such composers as Haydn, Boccherini, and Myslivecek. K.174 is a fine work, but Mozart's remaining five examples of the genre (one being a rescoring of the C minor wind octet, K.388) all rank in the masterpiece category. After K.174 Mozart did not return to the string quintet for fourteen years, which in his short career meant the difference between a teenage miracle and a composer at the very height of artistic maturity. The String Quintet in G minor, K.516, along with its companion in C major, K.515, dates from 1787, the year of *Don Giovanni* and *Eine kleine Nachtmusik.*



In K.516 Mozart combined emotional depth, technical assurance, contrapuntal mastery, the broad scope of the symphony, and even elements of the concerto and opera in his handling of the five independent parts.

Like the famous G minor symphony, the G minor quintet opens in a mood of anguished restlessness, with the first violin presenting a sorrowful, fragmented theme over throbbing accompaniment. The theme is exceptionally long (24 bars before full closure), which is unusual enough in itself in 18th-century writing. In addition, so absorbed is Mozart with G minor that, in a highly unusual move, he retains it for the second subject as well (convention would have sent the tonality into B-flat major here). Emotional tension remains high, with little relief anywhere in the movement.

The Menuetto is hardly dance music, and if it is, it is a dance of protest and rage. There is no respite from the tension of the first movement, and the key remains res-



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olutely in G minor except for the consolatory central Trio section in G major. The third-movement Adagio may be seen as a harbinger of the late Beethoven quartets—deeply interiorized, highly expressive, infused with great rhythmic variety, and alternating music of utmost repose with that of acute agitation.

Mozart originally intended to write a final movement in G minor, but then thought better of it. To ease the listener out of the third movement's profound personal journey, he introduces the fourth movement with another extended Adagio passage in which the first violin takes on the role of an operatic character singing a lyrical cantilena above accompaniment from the other four instruments. When the Allegro arrives, it is in sunny G major to a lilting theme that serves as the recurring melodic material in this rondo-form movement.

* * * * *

Johannes Brahms (1833-1897) did not write his first string quintet (the F major, Opus 88) until 1882, relatively late in his career, by which time he had already turned out two of his four symphonies and all but four of his seventeen chamber works for three or more instruments. This postponement might well have been the result of his initial attempt, some twenty years earlier, to write a quintet using the same ensemble Schubert had used in his magnificent C major quintet—pairs of violins and cellos and one viola. Brahms's close friend and musical adviser Joseph Joachim had remarked that it lacked a certain "tonal charm," due to the heavy emphasis on the lower strings. When Brahms did revive the idea of writing a string quintet, he used two violas rather than two cellos, with Mozart's quintets as his models. Even though Brahms was especially proud of his achievement in the first quintet, he did not write a second (the G major, Opus 111) until eight years later (1890), at the instigation of Joachim, who wanted a



companion to Opus 88.

The opening subject of the first movement, cast in 9/8 meter, sweeps up from the depths of the cello's range in a boldly affirmative statement spanning two and a half octaves (much like Strauss's *Ein Heldenleben*, composed within the same decade). The Straussian analogy can be extended further when one notes the almost orchestral texture against which the cello must compete to be heard—all four upper parts are playing tremolos, an especially dense texture for chamber music. The gently rocking second subject is introduced by the violas, then picked up by the violins.



The second movement, in D minor, exudes a mood of wistful melancholy. The single theme is presented by the first viola, always one of Brahms's favored instruments. Although Brahms keeps the viola well within its characteristic medium-low range, it remains the highest voice in this opening passage.

The third movement, in G minor, has the character of an intermezzo such as we find in the third movements of Brahms's first two symphonies. The brighter sound of the (first) violin, which reserves much of the melodic material for itself, contributes to this image. There is no contrasting Trio as such, but the tonality changes to G major for the central portion of the movement.

The gypsy-inspired finale opens in the minor mode but quickly turns to G major for a highly animated, pounding, dance-like theme. The movement, in sonata-rondo form, is characterized by great energy and momentum (largely fueled by the rhythmic figure presented in the opening bars), and speeds headlong to an exuberant close.

—Robert Markow

Robert Markow provides program notes for the major orchestras of Montreal, Ottawa, Minneapolis, Salt Lake City, and New Orleans, among others, and for concert venues across North America including Lincoln Center and Carnegie Hall.

GUEST ARTISTS

Zukerman Chamber Players



Internationally renowned musician Pinchas Zukerman has been an inspiration to young musicians throughout his adult life. In a continuing effort to motivate future generations of musicians through education and outreach, he has teamed up with four protégés to form the Zukerman Chamber Players. In summer 2003, the ensemble performed at the Ravinia, Verbier, Schleswig-Holstein, Tivoli, Musica Mundi, Festival of the Sound, and Domaine Forget festivals to great critical acclaim. The Zukerman Chamber Players were invited to the Ravinia and Tivoli festivals for return engagements in summer 2004. Debuts abroad in 2004 included London's BBC Proms and Amsterdam's Concertgebouw, as well as performances in Montpellier and Menton, France, and in Menorca, Spain. In North America, the ensemble performed at the Aspen Music Festival and Ontario's Festival of the Sound. In addition to return engagements at Ravinia, Aspen, and Schleswig-Holstein, summer 2005 brings debut appearances at the Tanglewood, Harrogate International (UK), Pau Casals (Barcelona), International Istanbul, and Reims festivals. The ensemble's first recording for CBC Records, "Mozart-Zukerman," was nominated for a 2004 Juno Award. A second release, of string quintets by Mozart and Brahms, is scheduled for fall 2005 on the Altara label.

In 2005-2006, **Pinchas Zukerman** (violin) embarks on his seventh season as music director of Canada's National Arts Centre Orchestra, and also conducts the Chicago, Pittsburgh,

and Dallas symphonies. He gives recitals throughout Europe with pianist Marc Neikrug this fall and embarks on a highly anticipated North American tour with longtime friend and colleague Itzhak Perlman in spring 2006. Born in Tel Aviv in 1948, Pinchas Zukerman began studying at age eight with Ilona Feher. With the guidance of Isaac Stern and Pablo Casals, as well as the support of the America-Israel and Helena Rubenstein foundations, he came to America in 1962 to study with Ivan Galamian on scholarship at the Juilliard School. His solo career was launched in 1967, when he won first prize in the 25th Leventritt Competition. He has held numerous artistic positions, including music director of the Saint Paul Chamber Orchestra and principal guest conductor of the Dallas Symphony Orchestra. In October 2002 he became the first recipient of the Isaac Stern Award for Artistic Excellence at the National Arts Awards Gala in New York City. Mr. Zukerman's extensive discography of more than 100 titles has earned 21 Grammy nominations and two Grammy awards.

Young Canadian violinist **Jessica Linnebach** made her debut at the age of seven and has since appeared with leading orchestras across North America, including those of Philadelphia, Montreal, Toronto, Ottawa, Edmonton, Calgary, and Vancouver. In 2000, Jessica was guest soloist with the National Arts Centre Orchestra under the direction of Pinchas Zukerman on their historic tour of the Middle East and Europe. She joined the NAC Orchestra at the beginning of the 2003-04 season. Violist **Jethro Marks** has performed as soloist and chamber musician throughout the United States, Europe, and Canada. A frequent collaborator with many artists and ensembles, he has performed at numerous music festivals, including Mostly Mozart, Ravinia, Santa Fe, and the Zukerman Summer Festival. Additional New York appearances include the String Seminar, as well as the Jupiter and Lyric Chamber Music societies. He has performed in Carnegie Hall and Alice Tully Hall with many American and European artists. Sri Lanka-born British violist **Ashan Pillai** has enjoyed a flourishing international career as a chamber musician, soloist, and teacher. A winner of numerous prizes at international competitions, he has recorded widely and performed with many leading orchestras, including premieres by Penderecki, Rihm, and Bryars. He was assistant principal violist with the English Chamber Orchestra from 1994 to 1999 and is currently principal violist of the Barcelona Symphony Orchestra, Professor of Viola in the Conservatoire Superior in Barcelona, and violist in the ensemble Mobius (London). In 1999, Juno Award-winning Canadian cellist **Amanda Forsyth** became principal cellist of the National Arts Centre Orchestra, where she appears regularly as soloist and in chamber ensembles. She is recognized as an eminent recitalist, soloist, and chamber musician, also appearing with leading orchestras in Canada, the United States, Europe, Asia, and Australia. As a recording artist she appears on the Fanfare, Marquis, Pro Arte and CBC labels.



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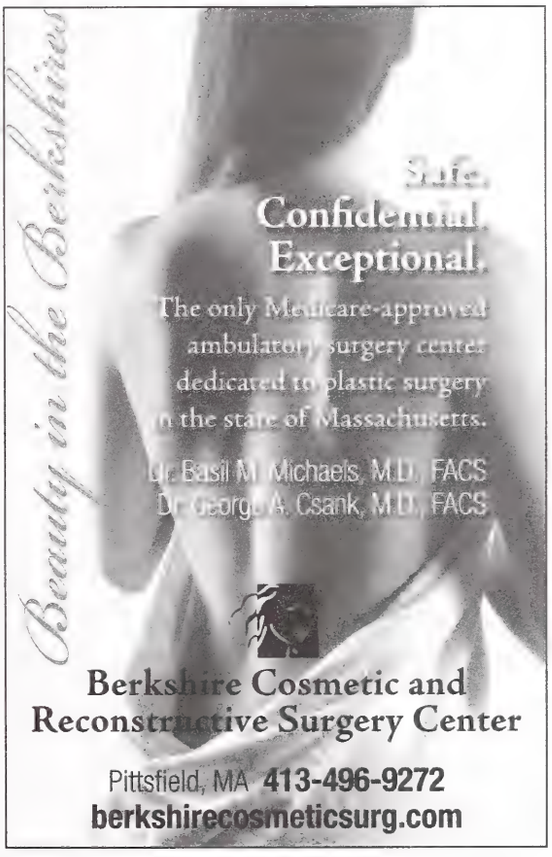
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Friday, July 8, at 8:30

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TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
AMERICAN BOY CHOIR, FERNANDO MALVAR-RUIZ, music director

MAHLER Symphony No. 8

Saturday, July 9, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 10

Saturday, July 9, at 8:30

BSO—KURT MASUR, conductor
JOSHUA BELL, violin

MENDELSSOHN Violin Concerto
BRUCKNER Symphony No. 4, *Romantic*

Sunday, July 10, at 2:30

BSO—KURT MASUR, conductor
EMANUEL AX, piano

BEETHOVEN Overture to *Fidelio*; Piano Concerto No. 3
TCHAIKOVSKY Serenade for Strings

Tuesday, July 12, at 8:30

DEBORAH VOIGT, soprano
BRIAN ZEGER, piano

To include songs by SCHUBERT, STRAUSS, TCHAIKOVSKY, IVES, MOORE, BOLCOM, and SONDHEIM

Wednesday, July 13, at 8:30

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Friday, July 15, at 6 (Prelude)

MEMBERS OF THE BSO

Music of STRAVINSKY, MOZART, WUORINEN, and SHOSTAKOVICH

Friday, July 15, at 8:30

BSO—DAVID ROBERTSON, conductor
CHRISTIAN TETZLAFF, violin

STRAVINSKY *Dumbarton Oaks* Concerto
MOZART Violin Concerto No. 3 in G, K.216
MOZART Rondo in C for violin and orchestra, K.373
HAYDN Symphony No. 88

Saturday, July 16, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 17

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MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-WAGNER PROGRAM
Die Walküre, Act I
Götterdämmerung, Act III

Sunday, July 17, at 2:30

BSO—JAMES LEVINE, conductor
PETER SERKIN, piano

HARBISON *Darkbloom, Overture for an imagined opera*
WUORINEN Fourth Piano Concerto
VARÈSE *Amériques*
GERSHWIN *An American in Paris*

Thursday, July 21, at 8:30

EMERSON STRING QUARTET

ALL-MENDELSSOHN PROGRAM

Friday, July 22, at 6 (Prelude)

MEMBERS OF THE BSO

Music of MARTINŮ and MOZART

Friday, July 22, at 8:30

BSO—JAMES LEVINE, conductor

ALL-BRAHMS PROGRAM
Symphony No. 3
Symphony No. 1

Saturday, July 23, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Saturday, July 23

Saturday, July 23, at 8:30

BSO—JAMES LEVINE, conductor

ALL-BRAHMS PROGRAM
Symphony No. 2
Symphony No. 4

Sunday, July 24, at 2:30

BSO—JENS GEORG BACHMANN, conductor
PINCHAS ZUKERMAN, violin

BEETHOVEN Violin Concerto
SHOSTAKOVICH Symphony No. 5

Tuesday, July 26, at 8:30
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To include music of BERLIOZ, BERNSTEIN, BEETHOVEN, and TCHAIKOVSKY

Wednesday, July 27, at 8:30

ZUKERMAN CHAMBER PLAYERS

Music of BEETHOVEN, MOZART, and BRAHMS

Friday, July 29, at 6 (Prelude)

MEMBERS OF THE BSO

To include music of MOZART

Friday, July 29, at 8:30

BSO—CHARLES DUTOIT, conductor
LISA BATIASHVILI, violin

WAGNER Overture to *The Flying Dutchman*
SIBELIUS Violin Concerto
STRAVINSKY *The Rite of Spring*

Saturday, July 30, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 31

Saturday, July 30, at 8:30

BSO—HANS GRAF, conductor
FREDERICA VON STADE, mezzo-soprano

RAVEL *Le Tombeau de Couperin*
RAVEL *Shéhérazade*
CANTELOUBE Selections from *Songs of the Auvergne*
TCHAIKOVSKY Symphony No. 6, *Pathétique*

Sunday, July 31, at 2:30
The Serge and Olga Koussevitzky Memorial Concert

BSO—CHARLES DUTOIT, conductor
JEAN-YVES THIBAUDET, piano

MOZART Symphony No. 29
RAVEL Piano Concerto in D, for the left hand
RACHMANINOFF *Symphonic Dances*

Programs and artists subject to change.

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2005 TANGLEWOOD MUSIC CENTER PERFORMANCE SCHEDULE

(Unless otherwise noted, all events take place in Florence Gould Auditorium, Seiji Ozawa Hall.)

Sunday, June 26, 8:30 p.m.*
Monday, June 27, 8:30 p.m.*
MARK MORRIS DANCE GROUP, TMC FELLOWS, and NEW FROMM PLAYERS
STEFAN ASBURY and STEVEN JARVI (TMC Fellow), conductors
Choreography by MARK MORRIS to music of FOSTER, MILHAUD, COWELL, and IBERT
World premiere of "Cargo," to music of Milhaud, commissioned in part by the Tanglewood Music Center of the Boston Symphony Orchestra, James Levine, Music Director, through the generous support of Michael and Sally Gordon and the Florence Gould Foundation

Monday, June 27, at 10 a.m., 1 p.m., and 4 p.m. (TH)
String Quartet Marathon: three 2-hour performances

Thursday, June 30, at 8:30 p.m. (CMH)
Music for vocal ensembles by TMC Composition Fellows

Sunday, July 3, at 10 a.m.
Chamber Music Concert

Sunday, July 3, at 2:30 p.m.
Opening Exercises
(free admission; open to the public)

Sunday, July 3, at 8:30 p.m.
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA
KURT MASUR, JULIAN KUERTI (TMC Fellow), and STEVEN JARVI (TMC Fellow), conductors
PROKOFIEV *Classical* Symphony
DUTILLEUX *The shadows of time*
BEETHOVEN Symphony No. 7

Saturday, July 9, at 6 p.m. ♪
Prelude Concert

Sunday, July 10, at 10 a.m.
Chamber Music Concert

Sunday, July 10, 1 p.m. (CMH) ♪
Prelude Concert

Sunday, July 10, at 8:30 p.m.
Vocal Recital

Wednesday, July 13, at 8:30 p.m. (Shed)*
BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
with TMC Vocal Fellows
Music of SONDHEIM

Saturday, July 16, 6 p.m. ♪
Prelude Concert

Saturday, July 16, at 8:30 p.m. (Shed)*
The Leonard Bernstein Memorial Concert
Supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean
TMC ORCHESTRA
JAMES LEVINE, conductor
VOCAL SOLOISTS
ALL-WAGNER PROGRAM
Die Walküre, Act I
Götterdämmerung, Act III

Sunday, July 17, 10 a.m.
Chamber Music Concert

Sunday, July 17, 1 p.m. (CMH) ♪
Prelude Concert

Saturday, July 23, at 6:00 p.m. ♪
Prelude Concert

Sunday, July 24, at 10 a.m.
Chamber Music Concert

Sunday, July 24, at 1 p.m. (CMH) ♪
Prelude Concert

Sunday, July 24, at 8:30 p.m.
Vocal Recital

Tuesday, July 26, at 2 p.m.*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events: Chamber Music, 2:30 p.m.; Vocal Chamber Music, 5 p.m. (SOH); Brass Fanfares, 8 p.m. (Shed)
Gala concert, 8:30 p.m. (Shed):
BSO, BOSTON POPS, and TMC ORCHESTRAS
JAMES LEVINE, SEIJI OZAWA, JOHN WILLIAMS, BRUCE HANGEN, and HANS GRAF, conductors
Music of BERLIOZ, BERNSTEIN, BEETHOVEN, and TCHAIKOVSKY

Saturday, July 30, at 6 p.m. ♪
Prelude Concert

Sunday, July 31, at 10 a.m.
Chamber Music Concert

Sunday, July 31, at 1 p.m. (CMH) ♪
Prelude Concert

(CMH) = Chamber Music Hall (TH) = Theatre
♪Admission is free, but restricted to that afternoon's 2:30pm or that evening's 8:30pm concert ticket holders.
*Tickets available through Tanglewood Box Office or SymphonyCharge.

Thursday, August 4–Monday, August 8
FESTIVAL OF CONTEMPORARY MUSIC
John Harbison, director
Guest Performers: Ursula Oppens, piano; Lucy Shelton, soprano; William Sharp, baritone; eighth blackbird
To include world premieres by Gunther Schuller and Lee Hyla
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from Argosy Foundation, The Aaron Copland Fund for Music, The Fromm Music Foundation, and The Helen F. Whitaker Fund.
Detailed program information available at the Main Gate

Sunday, August 7, at 1 p.m. (CMH) ♪
Prelude Concert

Saturday, August 13, at 6 p.m. ♪
Prelude Concert

Sunday, August 14, at 10 a.m.
Chamber Music Concert

Sunday, August 14, at 1 p.m. (CMH)
Prelude Concert

Monday, August 15, at 6 p.m. ♪
Prelude Concert

Monday, August 15, at 8:30 p.m.
The Daniel and Shirlee Cohen Freed Concert
TMC ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS, conductor
BEETHOVEN Symphony No. 6, *Pastoral*
STRAUSS *Don Juan*; Suite from *Der Rosenkavalier*

Except for concerts requiring a Tanglewood Box Office ticket (indicated by an asterisk * or music note ♪), tickets for TMC events are only available one hour before concert time.

TMC Orchestra Hall tickets	$26
TMC Orchestra Lawn tickets	$11
Other TMC concerts	$11

TMC Orchestra concerts are cash/charge; all other TMC concerts are cash only.

General Public and Tanglewood Donors up to $150: For TMC concerts, tickets are available one hour prior to concert start time at the Ozawa Hall Box Office only. *Please note that availability for seats inside Ozawa Hall is limited and concerts may sell out.*

Friends of Tanglewood $150+: Order your tickets for TMC Orchestra concerts (July 3; August 8 & 15) in advance by calling SymphonyCharge at 888-266-1200 or (617) 266-1200. For other TMC concerts, present your Friends of Tanglewood membership card at the Ozawa Hall Gate for admittance up to one hour prior to concert start time. Additional tickets and tickets for non-Friends are $11.

Festival of Contemporary Music Pass $50 (new this season)
Purchase a pass to the 2005 Festival of Contemporary Music, valid for six performances inside Ozawa Hall, August 4-8, and also valid as a lawn pass to the BSO Shed performance on Friday, August 5, and the Fromm Concert in Ozawa Hall on August 7.

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at www.bso.org. All programs are subject to change.



2005 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 16, 2:30 p.m.** James Gaffigan conducting music of Prokofiev, Saint-Saëns, and Adams; **Saturday, July 30, 2:30 p.m.** David Hoose conducting music of Dvořák and Harbison; **Saturday, August 13, 2:30 p.m.** David Hoose conducting music of Bach/Stokowski and Elgar

WIND ENSEMBLE PROGRAMS: **Sunday, July 17, 7 p.m.** David Martins conducting music of Gillingham, Holst, Whitacre, Beckel, Shostakovich, and Barnes; **Saturday, July 30, 11 a.m.** H. Robert Reynolds conducting music of Bolcom, Lauridsen, Grantham, Francaix, Grainger, Ticheli, and Hughes

VOCAL PROGRAMS: **Sunday, July 31, 7 p.m.** Ann Howard Jones conducting music of Schubert, Brahms, and Dello Joio, with guest conductor Craig Smith and Tanglewood Music Center Fellows in the performance of Bach Cantatas 37 and 118

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6 p.m.: **Tuesday, July 19**; **Wednesday, July 20**; **Wednesday, August 10**

Tickets available one hour before concert time. Admission is $10 for orchestra concerts, free to all other BUTI concerts. For more information call (413) 637-1430.

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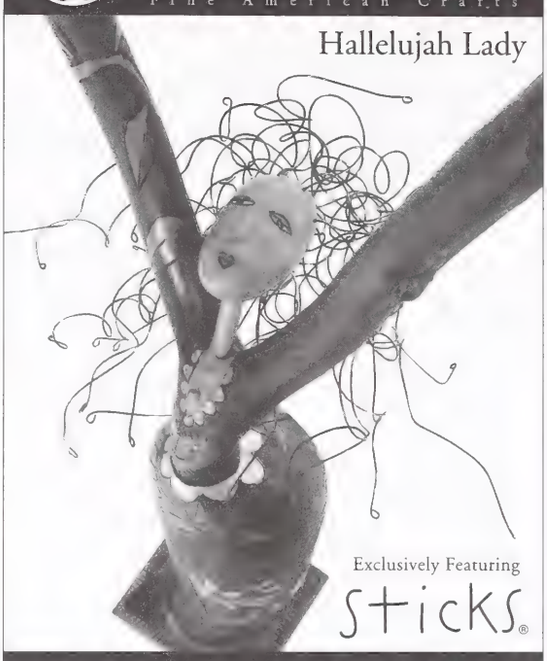
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Endowment funds at the BSO provide critical on-going support for the Tanglewood Festival, the Tanglewood Music Center, and the BSO's youth education programs at Tanglewood and in the Berkshires. TMC Fellows pay no tuition and are offered essentially free room and board, their residency at Tanglewood being underwritten largely through endowed, as well as annual, Fellowships. The TMC Faculty, composed of many of the world's finest musical artists, is funded in part by endowment funds supporting artists' positions. Endowment funds also support the BSO's Days in the Arts program at Tanglewood and the BSO's Berkshire Music Education programs.

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www.darkrideproject.org
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Arrowhead
Pittsfield, (413) 442-1793
www.mobydick.org
Melville's Portrait Gallery, exhibit of artists' renderings of Moby Dick crew, to 10/10.

Barrington Stage Company
Sheffield, (413) 528-8888
www.barringtonstageco.org
Follies 6/23-7/16; *Importance of Being Earnest* 7/21-8/7; *Fuente* 6/30-7/17; *Snoopy* 7/13-8/8.

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www.berkshirebotanical.org
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www.choralfest.org
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Berkshire Museum
Pittsfield (413) 443-7171
www.berkshiremuseum.org
The Power of Place: The Berkshires through October 30, 2005.

Berkshire Opera Company
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www.berkshireopera.org
Rinaldo 7/7 - 7/13. *The Old Maid and The Thief & L'Heure Espagnole* 7/25 - 7/30.

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Stockbridge, (413) 298-5576
www.berkshiretheatre.org
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www.geocities.com/northadamshistory
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Shakespeare & Company
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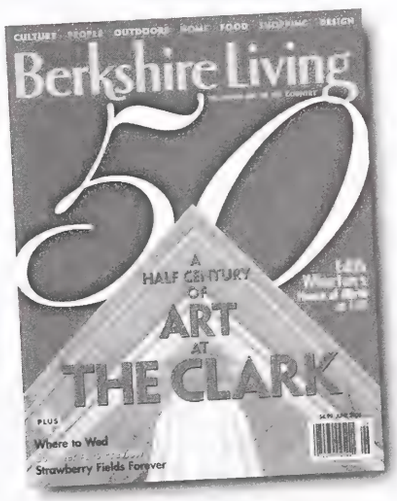


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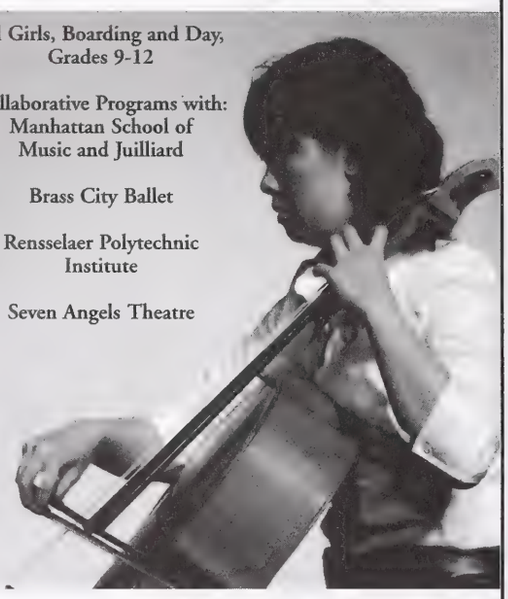
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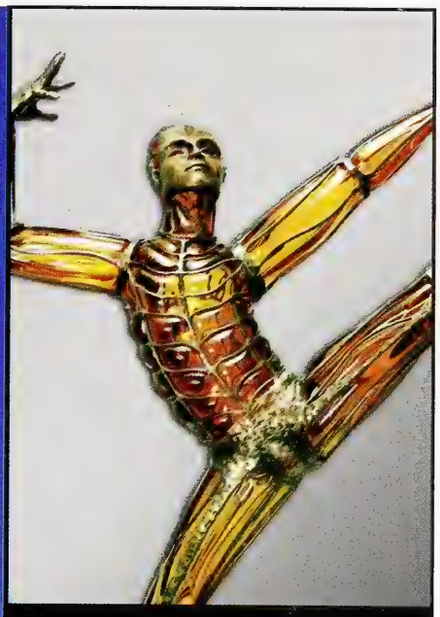
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Rich Warren, *Chicago Tribune*, 6/1/90.

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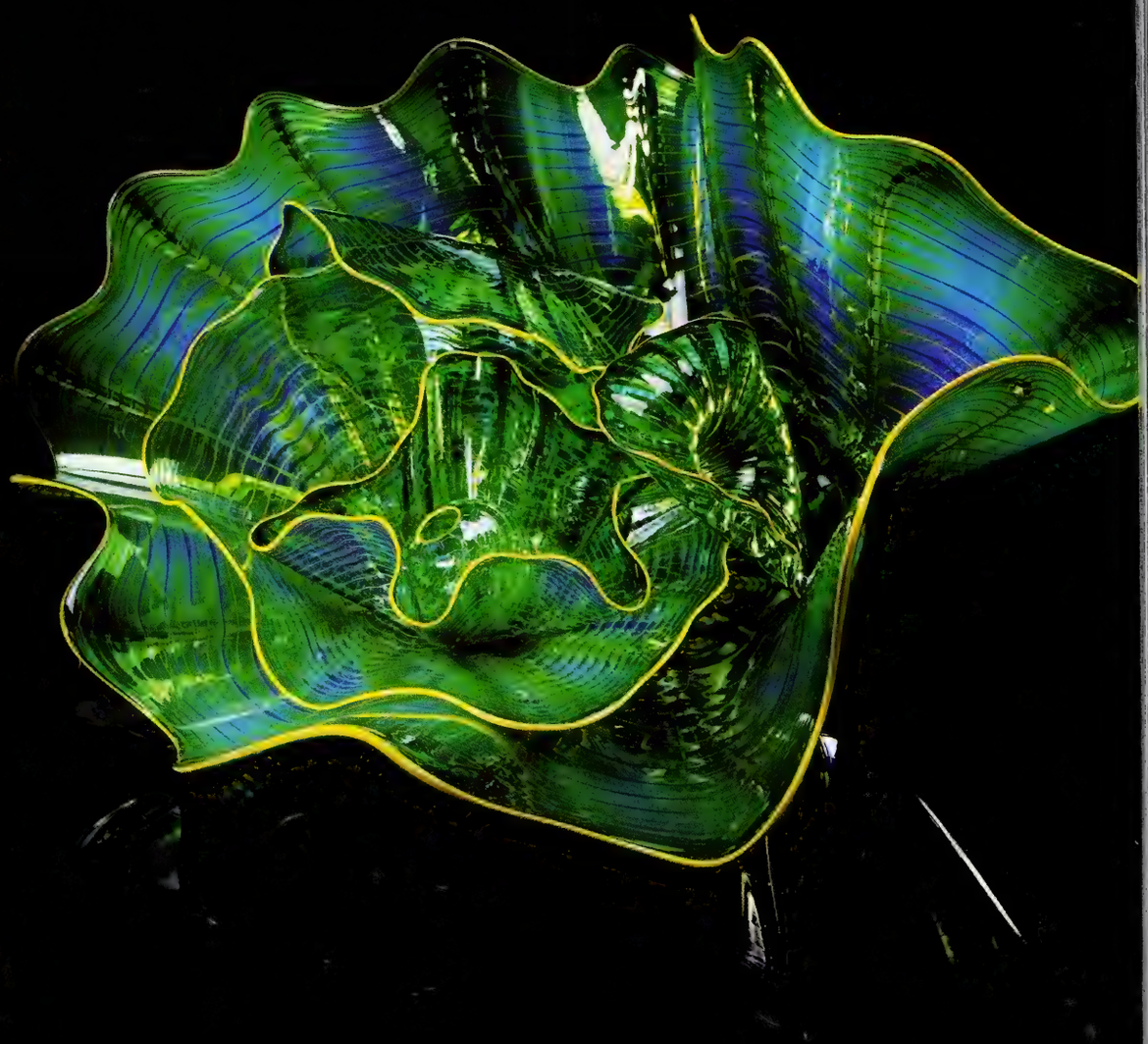




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2005 Tanglewood

SEIJI OZAWA HALL

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CHANTICLEER

Note that texts are provided here for selections sung in foreign languages.

I.

JOSQUIN DESPREZ "Gaude virgo, mater Christi"

Gaude virgo, mater Christi, quae per aurem concepisti, Gabriele nuntio.	Rejoice Virgin, Mother of Christ, who through Your ear, You conceived by the messenger Gabriel.
Gaude, quia Deo plena Peperisti sine poena, cum pudoris lilio.	Rejoice, for full of God You died without punishment with the lily of modesty.
Gaude, quia tui Nati, quem dolebas mortem pati, fulget resurrectio.	Rejoice because Your Son, who You suffered to undergo death, shines in the resurrection.
Gaude, Christo ascedente, et in coelum te videnti motu fertur proprio.	Rejoice, for Christ who ascends, and watches You in heaven, is driven by eternal inspiration.
Gaude, quae post ipsum scandis, et est honor tibi grandis, in coeli palatio.	Rejoice, You who ascended after him, for there is immense honor for You in the palace of heaven.
Ubi fructus ventris tui per te detur nobis frui in perenni gaudio.	Where the fruit of your womb, through You, will be given to us in everlasting joy.
Alleluia.	Alleluia.

PLAINSONG "Ave Maria"
TOMÁS LUIS DE VICTORIA "Ave Maria"

Ave Maria, gratia plena, Dominus tecum: Benedicta tu in mulieribus, Et benedictus fructus ventris tui, Jesus Christus. Sancta Maria, Mater Dei, Ora pro nobis peccatoribus, Nunc et in hora mortis nostrae. Amen.	Hail Mary, full of grace, The Lord is with thee; Blessed art thou among women, And blessed is the fruit of thy womb, Jesus Christ. Holy Mary, Mother of God, Pray for us sinners now and in the hour of our death. Amen.

Please turn the page quietly
and only after the music has stopped.

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VASSILY TITOV "The Angel Cried Out"

The Angel cried out to the Lady Full of Grace:
"Rejoice, O Pure Virgin! And again I say:
Rejoice! Your Son is risen from His three days
in the tomb! With Himself He has raised all
the dead! Rejoice, all ye people!"

Shine! Shine! O New Jerusalem! the glory of
the Lord has shone on you! Exult now and
be glad, O Zion! Be radiant, O Pure Theotokos,
in the resurrection of Your Son!

II.

[To be selected from the following]

[**THOMAS WEELKES "As Vesta Was"** (to be sung in English, if selected)]

ORLANDO DI LASSO "Matona mia cara"

Matona mia cara, mi follere canzon
cantar sotto finestra, Lanze bon
compagnon.
Don don don diri diri don don don don
Ti prego m'ascoltare che mi cantar de bon
e mi ti foller bene
come greco e capon.
Don don don diri diri don don don don
Com'andar alle cazze, cazzar con le falcon
mi ti portar beccazze,
grasse come rognon
Don don don diri diri don don don don
Se mi non saper dire tante belle rason

Petrarca mi non saper,
ne fonte d'Helicon.
Don don don diridiridon don don don
Se ti mi foller bene mi non esser poltron;
Mi ficcar tutta notte, urtar come monton

Don don don diri diri don don don don.

My dear Lady, I'd love to sing a song
below your window. I'm a lancer,
and a good lad.
Don don don diri diri don don don don
Please listen to me, for I sing well,
and I love you greatly,
as a Greek does his capon.
Don don don diri diri don don don don
When I go hunting, hunting with a falcon,
I'll bring you woodcocks
as fat as a kidney.
Don don don diri diri don don don don
Though I do not know so many elegant
phrases,
and know nothing of Petrarch,
or the fountain of Helicon,
Don don don diridiridon don don don
if you'll have me, I'm no laggard,
I'll make fervent love to you all night long,

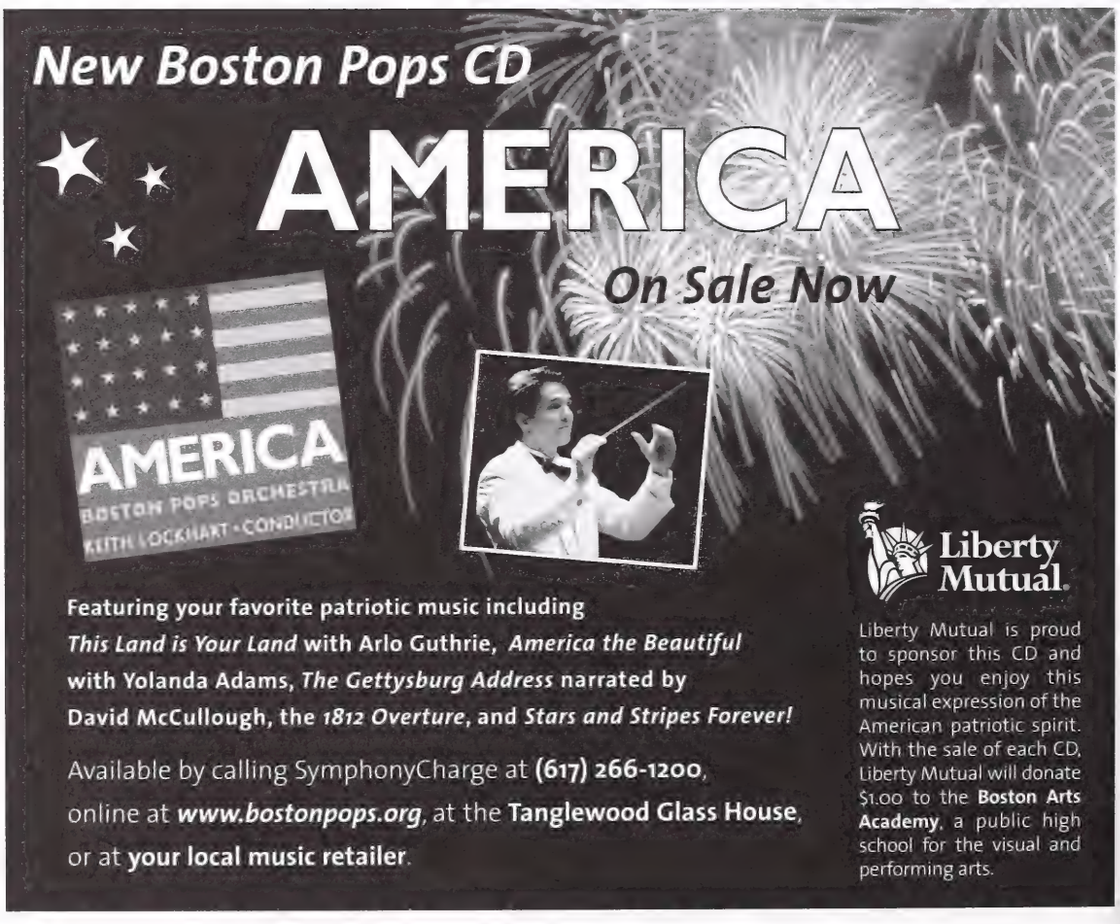
Don don don diri diri don don don don.



BSO Archives

FRANCIS POULENC "Margoton va t'a l'iau" from *Chansons françaises*

Margoton va t'a l'iau avecque son cruchon.	Margot went to fetch some water with her little jug.
La fontaine était creuse elle est tombée au fond. «Aï, aï, aï aï » se dit Margoton.	The spring was in a steep hollow and she fell in. "Oh my! Oh my!" Margot said to herself.
Margoton va t'a l'iau .... Par là passèrent trois jeunes et beaux garçons. «Aï, aï, aï	Just then, three young, handsome men passed by.
Margoton va t'a l'iau .... «Que don'rez-vous la belle qu'on vous tir' du fond.» «Aï, aï, aï	"What would you do my pretty if we got you out?"
Margoton va t'a l'iau .... «Tirez d'abord dit-elle apres ça nous verons.» «Aï, aï, aï	"Pull me out first," she told them, "and then we'll see."



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Margoton va t'a l'iau .... Quand la bell'fut tirée commence une chanson. «Aï, aï, aï	When the girl was free, she began to sing and dance.
Margoton va t'a l'iau .... «Ce n'est pas ça la bell' que nous vous demandons. «Aï, aï, aï	"That isn't what we had in mind, my pretty.
Margoton va t'a l'iau .... «C'est votre petit coeur savoir si nous l'aurons.» «Aï, aï, aï	It's your little heart that we want to know."
Margoton va t'a l'iau .... «Mon petit coeur messir's n'est point pour greluchons.» «Aï, aï, aï	"Sirs, my little heart is not for imbeciles!"

MAURICE RAVEL "Nicolette" from *Trois chansons*

Nicolette, à la vesprée, S'allait promener au pré, Cueillir la pâquerette, La jonquille et le muguet. Toute sautillante, toute guillerette, Lorgnant ci, là, de tous les côtés.	Nicolette, at vespers, Went walking in the meadow Gathering daisies, Jonquils and lily of the valley. So frisky, so lively Glancing here, there, all around.
Rencontra vieux loup grognant Tout hérissé, l'oeil brillant: "Hé là! ma Nicolette, Viens tu pas chez Mère Grand?" A perte d'haleine, s'enfuit Nicolette, Laissant là cornette et socques blancs.	She met growling wolf Coat bristling, flashing eye: "Greetings, my Nicolette, Aren't you going to Grandma's?" Breathlessly, Nicolette fled Leaving behind cap and white stockings.
Rencontra page joli, Chausses bleues et pourpoint gris: "Hé là! ma Nicolette, Veux-tu pas d'un doux ami?" Sage, s'en retourna, Pauvre Nicolette, Très lentement le coeur bien marri.	She met pretty young page Blue hose and gray doublet: "Greetings, Nicolette. Don't you want a sweetheart?" Wisely, she turned away, Poor Nicolette, So slowly, her heart much grieved.
Rencontra seigneur chenu, Tors, laid, puant et ventru. "Hé là! ma Nicolette, Veux-tu pas tous ces écus?" Vite fut en ces bras, Bonne Nicolette, Jamais au pré n'est plus revenue.	She met grizzled lord Bent, ugly, stinking, pot-bellied. "Greetings, Nicolette, Don't you want all this wealth?" Swiftly she flew into his arms. Good Nicolette, Never returned to the meadow.



III.

CLAUDIO MONTEVERDI from *Sestina (Lagrime d'amante al sepolcro dell'amata)*

I. Incenerite spoglie, avara tomba

Incenerite spoglie, avara tomba
Fatta del mio bel sol, terreno Cielo.
Ahi lasso! I'vegno ad inchinarvi in terra!
Con voi chius'è'l mio cor'a marmi in seno,

E notte e giorno vive in foco, in pianto,
In duolo in ira il tormentato Glauco.

Ashy remains, the greedy tomb
has made of my sun, my heaven on earth.
Oh, alas! I come to bury you in the ground!
With you my heart is enclosed and turned to stone in my breast.
Night and day he lives in fire and tears,
in pain and anguish, the tormented Glauco.

II. Ditelo, o fiumi, e voi ch' udiste Glauco

Ditelo, o fiumi, e voi ch' udiste Glauco:
L'aria ferir di grida in su la tomba
Erme campagne, e'l san le Ninfe e'l Cielo;

A me fu cibo il duol, bevanda il pianto,
Letto, o sasso felice, il tuo bel seno
Poi ch'il mio ben copri gelida terra.

Tell it, o rivers and you who heard Glauco,
rend the air with cries over her tomb
and these barren fields, with cries heard only by the Nymphs and the skies.
Anguish has become my food; tears my drink.
Oh, happy stone, your breast my bed,
Since the frozen earth has covered my beloved.

III. Darà la notte il sol lume alla terra

Darà la notte il sol lume alla terra,
Splenderà Cintia il dì prima che Glauco

di baciar, d'honorar, lasci quel seno
Che nido fu d'amor, che dura tomba

Preme; ne sol d'alti sospir di pianto,
Prodighe a lui saran le fere e'l Cielo.

By night shall the sun illuminate the earth
and the moon in the daytime shine, before Glauco
will cease to kiss and honor that fair breast,
that was the nest of love, which the weighty tomb
now crushes; not only deep sighs, but tears
shall the fates and the heavens lavish on him.

IV. Dunque, amate reliquie, un mar di pianto

Dunque, amate reliquie, un mar di pianto

Non daran questi lumi al nobil seno
D'un freddo sasso? Eco! L'afflitto Glauco

Fa rissonar << Corinna>>: il mare e'l Cielo,

Dicano i venti ogn'or, dica la terra,
Ahi Corinna! Ahi morte! Ahi tomba!

Cedano al pianto i detti, amato seno;
A te dia pace il Ciel, pace a te Glauco

Prega honorata tomba e sacra terra.

Therefore, belov'd ashes, shall these eyes of mine
not weep a sea of tears, then, o'er the breast
of a cold stone? Oh, echo! The afflicted Glauco
makes "Corinna" resound: may the sea and the sky;
the winds and earth forever say,
"O, Corinna! O, death!, O, tomb!"

Let words give way to tears, beloved breast.
Let heaven give you peace and peace to Glauco,
praying at thy honored tomb and sacred earth.



IV. and V.

[Groups IV and V are all sung in English, but here, for group V, are the Dickinson poems set by Augusta Read Thomas in her *Purple Syllables*:]

AUGUSTA READ THOMAS "Purple Syllables"

I.
Of Being is a Bird
The likest to the Down
An Easy Breeze do put afloat
The General Heavens—upon—

It soars—and shifts—and whirls—
And measures with the Clouds
In easy—even—dazzling pace—
No different the Birds—

Except a Wake of Music
Accompany their feet—
As did the Down emit a Tune—
For Ecstasy—of it

II.
The Bird her punctual music brings
And lays it in its place—
Its place is in the Human Heart
And in the Heavenly Grace—
What respite from her thrilling toil
Did Beauty ever take—
But Work might be electric Rest
To those that Magic make—

III.
Out of sight? What of that?
See the Bird—reach it!
Curve by Curve—Sweep by Sweep—
Round the Steep Air—
Danger! What is that to Her?
Better 'tis to fail—there—
Than debate—here—

Blue is Blue—the World through—
Amber—Amber—Dew—Dew—
Seek—Friend—and see—
Heaven is shy of Earth—that's all—
Bashful Heaven—thy Lovers small—
Hide—too—from thee—

IV.
At Half past Three, a single Bird
Unto a silent Sky
Propounded but a single term
Of cautious melody.

At Half past Four, Experiment
Had subjugated test
And lo, Her silver Principle
Supplanted all the rest.

At Half past Seven, Element
Nor Implement, be seen—
And Place was where the Presence was
Circumference between.

V.
Upon his Saddle sprung a Bird
And crossed a thousand Trees
Before a Fence without a Fare
His Fantasy did please
And then he lifted up his Throat
And squandered such a Note
A Universe that overheard
Is stricken by it yet—

VI.

[Note that texts have not been provided for the Korean selections that may be sung as part of this group.]

VII.

[A selection of folk songs, popular songs, and spirituals to be announced]



2005 season

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2005 Tanglewood

SEIJI OZAWA HALL

Tuesday, July 12, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

DEBORAH VOIGT, soprano
BRIAN ZEGER, piano

TEXTS AND TRANSLATIONS

The audience is politely requested to withhold applause until the end of each group of songs. Please do not applaud after the individual songs in each group.

I.

FRANZ SCHUBERT (1797-1828)

Auflösung, D.807

Verbirg dich, Sonne,
Denn die Gluten der Wonne
Versengen mein Gebein;
Verstummet Töne,
Frühlings Schöne
Flüchte dich und laß mich allein!

Quillen doch aus allen Falten
Meiner Seele liebliche Gewalten,
Die mich umschlingen,
Himmlisch singen;
Geh' unter, Welt, und störe nimmer
Die süßen ätherischen Chöre!

—*Johann Mayrhofer*

Dissolution

Hide yourself, sun,
for the fires of rapture
burn through my whole being.
Be silent, sounds;
spring beauty,
flee, and let me be alone!

From every recess of my soul
gentle powers well up
and envelop me
with celestial song.
Dissolve, world, and never more
disturb the sweet ethereal choirs.

Please turn the page quietly, and only after the song has ended.



Stu Rosner

Ganymed, D.544

Wie im Morgenglanze
Du rings mich anglühst,
Frühling, Geliebter!
Mit tausendfacher Liebeswonne
Sich an mein Herze drängt
Deiner ewigen Wärme
Heilig Gefühl,
Unendliche Schöne!

Daß ich dich fassen möcht'
In diesem Arm!
Ach, an deinem Busen
Lieg ich und schmachte,
Und deine Blumen, dein Gras
Drängen sich an mein Herz.
Du kühlst den brennenden
Durst meines Busens,
Lieblicher Morgenwind!
Ruft drein die Nachtigall
Liebend nach mir aus dem Nebeltal.

Ich komm, ich komme!
Ach wohin, wohin?

Hinauf strebt's, hinauf!
Es schweben die Wolken
Abwärts, die Wolken
Neigen sich der sehnenden Liebe.
Mir! Mir!
In eurem Schoße
Aufwärts!
Umfangend umfangen!
Aufwärts an deinen Busen,
Alliebender Vater!

—*Johann Wolfgang von Goethe*

Ganymede

How in the brilliance of morning
you glow red-hot around me,
Spring, beloved!
With love's thousandfold ecstasy
my heart is thronged by
your eternal warmth
of sacred feeling
and endless beauty!

That I might hold you
in my arms!
Ah, on your breast
I lie and languish,
and your flowers, your grass
press themselves to my heart.
You cool the burning
thirst of my bosom,
lovely morning wind!
The nightingale calls me to it
lovingly from the misty valley.

I come, I come!
Ah, where to? Where to?

Upward I strive, upward!
The clouds float
down, the clouds
are drawn to yearning love.
To me! To me!
In your bosom
upward!
Embracing, embraced!
Upward to your bosom,
all-loving Father!

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by Janet Gillespie

Der Zwerg, D.771

Im trüben Licht verschwinden schon
die Berge,
Es schwebt das Schiff auf glatten
Meereswogen,
Worauf die Königin mit ihrem Zwerge.

Sie schaut empor zum hochgewölbten
Bogen,
Hinauf zur lichtdurchwirkten blauen
Ferne;
Die mit der Milch des Himmels blau
durchzogen.

The Dwarf

Into the gloomy light, the mountains
are already disappearing
on flat sea waves floats a boat:

on board are the queen and her
dwarf.

She gazes up into the high-arched
vault,
into the blue, light-woven distance

that with the milk of the sky
is streaked blue.

"Nie, nie habt ihr mir gelogen noch,
ihr Sterne,"
So ruft sie aus, "bald werd' ich nun
entschwinden,
Ihr sagt es mir, doch sterb' ich wahrlich
gerne."

Da tritt der Zwerg zur Königin, mag
binden
Um ihren Hals die Schnur von roter
Seide,
Und weint, als wollt' er schnell vor
Gram erblinden.

Er spricht: "Du selbst bist schuld an
diesem Leide
Weil um den König du mich hast
verlassen,
Jetzt weckt dein Sterben einzig mir
noch Freude.

"Zwar werd' ich ewiglich mich selber
haßen,
Der dir mit dieser Hand den Tod
gegeben,
Doch mußt zum frühen Grab du nun
erblassen."

Sie legt die Hand aufs Herz voll
jungem Leben,
Und aus dem Aug' die schweren Tränen
rinnen,
Das sie zum Himmel betend will
erheben.

"Mögst du nicht Schmerz durch meinen
Tod gewinnen!"
Sie sagt's; da küßt der Zwerg die
bleichen Wangen,
D'rauf alsobald vergehen ihr
die Sinnen.

Der Zwerg schaut an die Frau,
von Tod befangen,
Er senkt sie tief ins Meer mit eig'nen
Händen,
Ihm brennt nach ihr das Herz so voll
Verlangen,
An keiner Küste wird er je mehr landen.

—*Matthäus von Collin*

"Never, never have you lied to me yet,
you stars."
So she cries, "and soon I will vanish,
you tell me; but in truth, I will die
gladly."

Then the dwarf steps up to the queen
to bind a red silk cord around
her neck,
and he weeps as if he wanted to blind
himself with grief.

He speaks: "You yourself are to
blame for this suffering
because you have forsaken me for
the king.
Now only your death will awaken
joy in me.

"It is true I will hate myself forever
for having bestowed death on you
with my own hand;
but now, pale, you must go to your
early grave."

She lays her hand on her heart full
of youthful life,
and heavy tears run from her eyes
that she would lift imploringly to the
heavens.

"May you suffer no pain through
my death!"
she says; the gnome kisses her
pale cheeks
and in that moment her senses
leave her.

The gnome gazes at the lady, overcome
with death,
and sinks her deep into the sea with
his own hands.
His heart burns with desire for her;
upon no coast will he ever land again.

II.

RICHARD STRAUSS (1864-1949)

Ich trage meine Minne, Op. 32, No. 1	**I bear my love**
Ich trage meine Minne vor Wonne stumm	I bear my love, with rapture mute,
Im Herzen und im Sinne mit mir herum.	about with me in heart and thought.
Ja, daß ich dich gefunden, du liebes Kind,	Yes, that I have found you, sweet child,
Das freut mich alle Tage, die mir beschieden sind.	will cheer me all my allotted days.
Und ob auch der Himmel trübe, kohlschwarz die Nacht,	And though skies be dim, the night coal-black,
Hell leuchtet meiner Liebe goldsonnige Pracht.	bright shines the gold sun's splendour of my love.
Und lügt auch die Welt in Sünden, so tut mir's weh,	And though the world may sinfully lie, I am sorry—
Die arge muß erblinden vor deiner Unschuld Schnee.	the bad world must be blinded by your purity's snow.

—*Karl Henckell*

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Nichts, Op. 10, No. 2
Nennen soll ich, sagt ihr, meine
Königin im Liederreich?
Thoren, die ihr seid, ich kenne
sie am wenigsten von euch.

Fragt mich nach der Augen Farbe,
fragt mich nach der Stimme Ton,

fragt nach Gang und Tanz und
Haltung,
ach, und was weiß ich davon!

Ist die Sonne nicht die Quelle
alles Lebens, alles Lichts!
Und was wissen von derselben
ich und ihr und alle?—nichts.

—Hermann von Gilm

Nothing
You say I should name my
queen in the realm of song?
Fools that you are, I know
her the least of all of you.

You ask me about the color of her eyes,
you ask me about the sound of
her voice,
you ask about about her step and
dance and carriage,
oh, and what do I know about it?

Is not the sun the source
of all life, all light?
And what do we know of these things,
I and you and everybody?—nothing.

—trans. ©1999 by Janet Gillespie

Befreit, Op. 39, No. 4
Du wirst nicht weinen.
Leise wirst du lächeln und wie zur Reise

Geb' ich dir Blick und Kuß zurück.
Unsre lieben vier Wände, du hast sie
bereitet,
Ich habe sie dir zur Welt geweitet;

O Glück!

Dann wirst du heiß meine Hände fassen
Und wirst mir deine Seele lassen,
Läßt unsern Kindern mich zurück.
Du schenktest mir dein ganzes Leben,
Ich will es ihnen wieder geben;
O Glück!

Es wird sehr bald sein, wir wissen's beide,
Wir haben einander befreit vom Leide,

So gab ich dich der Welt zurück!
Dann wirst du mir nur noch im Traum
erscheinen
Und mich segnen und mit mir weinen;
O Glück!

—Richard Fedor Leopold Dehmel

Freed
You will not weep.
Gently you will smile, and as before
a journey,
I will return your gaze and your kiss.
Our dear four walls you have helped
build;
and I have now widened them for you
into the world.
O joy!

Then you will warmly seize my hands
and you will leave me your soul,
leaving me behind for our children.
You gave me your entire life,
so I will give it again to them.
O joy!

It will be very soon, as we both know—
but we have freed each other from
sorrow.
And so I return you to the world!
You will then appear to me only in
dreams,
and bless me and weep with me.
O joy!

III.

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Ya li v pole da ne travushka byla, Op. 47, No. 7

Ya li v pole da ne travushka byla,

ya li v pole ne zilonaya rasla;
vzali minya travushku, skasili,

na solnïshki v poli isushili.
Akh, ty, gori mayo, garushka!
Znat takaya maya dalushka!

Ya li v pole ne kalinushka byla,

Ya li v pole da ne krasnaya rosla;
Vzyali kalinushku, slamali,
Da v zhgutiki menya pasvyazali!
Akh, ty, gori mayo, garushka!
Znat takaya maya dalushka!

Ya l' u batyushki ne dachen'ka byla,
U radimoy ne tsvetochik ya rasla;
Nevoley menya, bednuyu, vzyali,
Da s nemilym, sedym pavenchali!

Akh, ty, gori mayo, garushka!
Znat takaya maya dalushka!

—*Vasily Ivanovich Surikov*

Was I not a little blade of grass

Was I not a little blade of grass in a field,
was I not growing green in the field;
They mowed me down, a little blade of grass,
and left me there to wither in the sun.
O you, my grief, my grief!
This must be my fate!

Was I not a little wild rosebush in the field,
was I not growing red in the field;
They took the bush, uprooted it,
and tied it in a bundle!
O you, my grief, my grief!
This must be my fate!

Was I not my sweet father's little girl?
Was I not my mother's pretty flower?
Yet they took me against my will
and married me to an old man I do not love!
O you, my grief, my grief!
This must be my fate!

Den li tsarit, Op. 47, No. 6

Den' li tsarit, tishina li nochnaya,

F snakh li bessvyaznykh, v zhiteyskoy bor'be,
Fsyudu so mnoy, moyu zhizn' napolnyaya,
Duma vse ta zhe, odna rokovaya,
Fsyo a tebe!

S neyu ne strashin mne prizrak bylova,

Sertse vaspranula snova lyubya . . .
Vera, mechty, vdokhnavennaya slova,
Fsyo, shto v dushe daragova, svyatova,

Fsyo at tebya!

Whether day dawns

Whether day dawns, or in the stillness of the night,
whether in a dream or awake,

everywhere I go, I am filled entirely
with one thought alone,
only of you!

No longer do shadows of the past frighten me,
my heart is renewed in love . . .
Faith, dreams, and inspiring words,
everything that I dear to my soul, that is sacred,
it is all because of you!

Budut li dni mayi yasny, unyly,

Skora li zginu ya, zhizn' zagubya!
Znayu adno, shto da samoy magily
Pomysly, chuvstva i pesni, i sily,

Fsyo dlya tebya!
—*Aleksei Nikolayevich Apukhtin*

Whether my days will be bright
or dismal,
whether my life ends soon or late!
One thing I know, that to the end
my thoughts, feelings and songs,
and strengths,
all is for you!

INTERMISSION

Please note that on page 35 of tonight's program book, the song title *To the Virgins to Make Much of Time* was erroneously printed at the end of the Charles Ives song group (IV) rather than in its proper place within the group of Ben Moore songs (V). The text for that song is printed in its proper sequence in this handout of texts and translations.

IV.

CHARLES IVES (1874-1954)

Down East
Songs!
Visions of my homeland,
come with strains of childhood,
Come with tunes we sang in school days
and with songs from mother's heart;
Way down east in a village by the sea,
stands an old, red farm house
that watches o'er the lea;
All that is best in me, lying deep in memory,
draws my heart where I would be
nearer to thee.
Every Sunday morning,
when the chores are almost done,
from that little parlor-sounds the melodeon,
"Nearer my God to Thee, nearer to Thee";
With those strains a stronger hope comes
nearer to me.

Please turn the page quietly,
and only after the song has ended.

Two Little Flowers
On sunny days in our backyard,
Two little flowers are seen,
One dressed, at times, in brightest pink
and one in green.
The marigold is radiant,
the rose' passing fair;
The violet is ever dear,
the orchid, ever rare;
There's loveliness in the wild flow'rs
of field or wide savannah,
But fairest, rarest of them all
are Edith and Susanna.

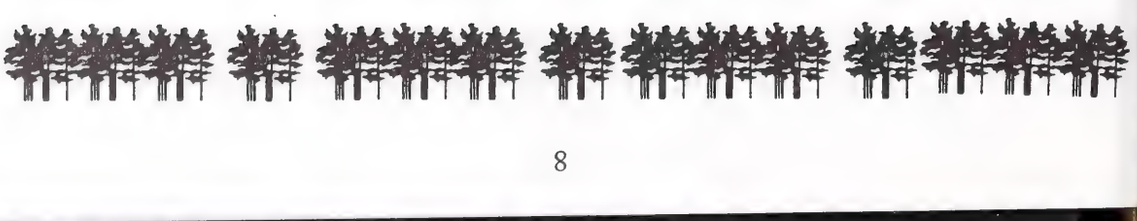
—Charles Ives, H.T. Ives

The Side Show
"Is that Mister Riley, who keeps the hotel?"
is the tune that accomp'nies the trotting track bell;
An old horse unsound, turns the merry-go-round,
making poor Mister Riley look a bit like a Russian dance,
Some speak of so highly, as they do of Riley!

—Charles Ives, after P. Rooney

The Children's Hour
Between the dark and the daylight,
When the night is beginning to lower,
Comes a pause in the day's occupation,
That is known as Childrens' Hour.
I hear in the chamber above me
The patter of little feet,
The sound of a door that is opened
And voices soft and sweet.
From my study I see in the lamplight,
Descending the broad hall stair,
Grave alice and laughing Allegra
And Edith with golden hair.

—Henry Wadsworth Longfellow



Memories (A. Very Pleasant, B. Rather Sad)

A.

We're sitting in the opera house,
the opera house, the opera house;
We're waiting for the curtain to a-rise
with wonders for our eyes;
We're feeling pretty gay,
and well we may,
"o, Jimmy, look!" I say,
"The band is tuning up
and soon will start to play."

We whistle and we hum,
beat time with the drum.

We're sitting in the opera house,
the opera house, the opera house;
awaiting for the curtain to rise
with wonders for our eyes,
a feeling of expectancy,
a certain kind of ecstacy,
expectancy and ecstasy,
expectancy and ecstasy,
Sh'..s'..s'.s'.

B.

From the street a strain on my ear doth fall,
a tune as threadbare as that "old red shawl,"
it is tattered, it is torn,
it shows signs of being worn,
it's the tune my Uncle hummed from early morn,
'twas a common little thing and kind 'a sweet,
but 'twas sad and seemed to slow up both his feet;
I can see him shuffling down to the barn to the town,
a-humming.

The Circus Band

All summer long, we boys dreamed 'bout big circus joys!
Down Main street, comes the band, Oh! "Ain't it a grand and
glorious noise!"
Horses are prancing, Knights advancing; Helmets gleaming,
Pennants
streaming,
Cleopatra's on her throne! That golden hair is all her own.
Where is the lady all in pink? Last year she waved to me I think,
Can she had died? Can! that! rot! She is passing but she sees me not.

V.

BEN MOORE (b.1960)

This Heart that Flutters

This heart that flutters near my heart
My hope and all my riches is,
Unhappy when we draw apart
And happy between kiss and kiss;
My hope and all my riches—yes!—
  And all my happiness.

For there, as in some mossy nest
  The wrens will divers treasures keep,
I laid those treasures I possessed
Ere that mine eyes had learned to weep.
Shall we not be as wise as they
Though love live but a day?

—James Joyce

To the Virgins to Make Much of Time

Gather ye rosebuds while ye may,
  Old time is still a-flying:
And this same flower that smiles to-day
  To-morrow will be dying.

The glorious lamp of heaven, the sun,
  The higher he's a-getting,
The sooner will his race be run,
  And nearer he's to setting.
That age is best which is the first,
  When youth and blood are warmer ;
But being spent, the worse, and worst
  Times still succeed the former.

Then be not coy, but use your time,
  And while ye may go marry :
For having lost but once your prime
  You may for ever tarry.

—Robert Herrick

Darkling I listen, from *Ode to a Nightingale*
Darkling I listen; and, for many a time
I have been half in love with easeful Death,
Call'd him soft names in many a mused rhyme,
To take into the air my quiet breath;
Now more than ever seems it rich to die,
To cease upon the midnight with no pain,
While thou art pouring forth thy soul abroad
In such an ecstasy!
Still wouldst thou sing, and I have ears in vain—
To thy high requiem become a sod.

—*John Keats*

The Ivy Wife
I longed to love a full-boughed beech
And be as high as he:
I stretched an arm within his reach,
And signalled unity.
But with his drip he forced a breach,
And tried to poison me.

I gave the grasp of partnership
To one of other race—
A plane: he barked him strip by strip
From upper bough to base;
And me therewith; for gone my grip,
My arms could not enlace.

In new affection next I strove
To coll an ash I saw,
And he in trust received my love;
Till with my soft green claw
I cramped and bound him as I wove…
Such was my love: ha-ha!

By this I gained his strength and height
Without his rivalry.
But in my triumph I lost sight
Of afterhaps. Soon he,
Being bark-bound, flagged, snapped, fell outright,
And in his fall felled me!

—*Thomas Hardy*

VI.

WILLIAM BOLCOM (b.1938)

Never More Will the Wind
Never more will the wind
Cherish you again,
Never more will the rain.

Never more shall we find you bright
In the snow and wind.

The snow is melted,
The snow is gone,
And you are flown:

Like a bird out of our hand,
Like a light out of our heart,
You are gone.

—*H.D.*

Toothbrush Time, from *Cabaret Songs*
Text by Arnold Weinstein
[Text not printed at the artist's request]

George, from *Cabaret Songs*
[Text not printed at the artist's request]

STEPHEN SONDHEIM (b.1930)

Losing my mind, from *Follies*
The sun comes up—I think about you.
The coffee cup—I think about you.
I want you so, it's like I'm losing my mind.
The morning ends—I think about you.
I talk to friends, I think about you.
And do they know it's like I'm losing my mind?
All afternoon, doing every little chore
The thought of you stays bright.
Sometimes I stand in the middle of the floor
Not going left, not going right.
I dim the lights and think about you.
Spend sleepless nights to think about you.
You said you loved me
Or were you just being kind?
Or am I losing my mind?

I Never Do Anything Twice, from
The Seven Percent Solution
[Text not printed at the artist's request]



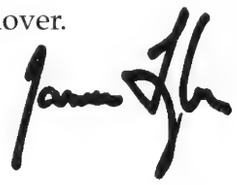
JAMES TAYLOR AT TANGLEWOOD
JULY 4 AND 5, 2005

Think of a place where lush green hills roll across the New England countryside. Think of the music, the rich sounds of great orchestral music, jazz, and popular music that draw us here year after year. This is our beloved Tanglewood, summer home of the Boston Symphony Orchestra. This pastoral landscape provides the setting for America's most renowned summer music festival. I am always moved by the unspoiled beauty of this most extraordinary of musical venues.

It has been my good fortune to perform at Tanglewood for more than 30 years and, like you, to attend concerts here, in the Koussevitzky Music Shed and Ozawa Hall. In fact, my attachment to Tanglewood runs ever deeper, as my wife Kim has worked here for 25 years. We love this place.

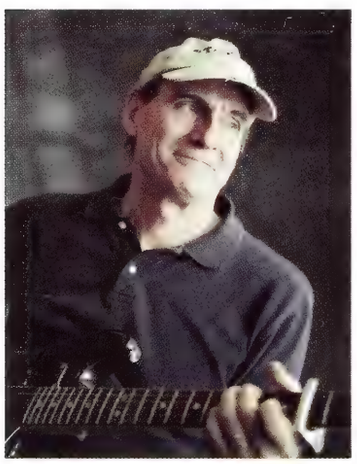
I'm thrilled to have all of you join me here at Tanglewood on this holiday weekend. I hope you come back again this summer, as Tanglewood welcomes James Levine as the BSO's new music director.

Best wishes from a native son and fellow music lover.



James Taylor

Over the course of his long career, James Taylor has earned 40 gold, platinum, and multi-platinum awards for a catalog running from 1970's *Sweet Baby James* to his Grammy Award-winning discs *Hourglass* (1997) and *October Road* (2002). Taylor's first *Greatest Hits* album earned him the RIAA's elite Diamond Award, given for sales in excess of 10 million units in the United States. For his accomplishments, James Taylor was honored with the 1998 Century Award, *Billboard* magazine's highest accolade, bestowed for distinguished creative achievement. The year 2000 saw his induction into both the Rock 'n' Roll Hall of Fame and the prestigious Songwriter's Hall of Fame.



Raised in North Carolina, Taylor now lives in the Berkshires. He has sold some 35 million albums throughout his career, which began back in 1968 when he was signed by Peter Asher to the Beatles' Apple Records. The album *James Taylor* was his first and only solo effort for Apple, which came a year after his first working experience with Danny Kortchmar and the band Flying Machine. It was only a matter of time before Taylor would make his mark.

Above all, there are the songs: "Fire and Rain," "Country Road," "Something in The Way She Moves," "Mexico," "Shower The People," "Your Smiling Face," "Carolina In My Mind," "Sweet Baby James," "Don't Let Me Be Lonely Tonight," "You Can Close Your Eyes," "Walking Man," "Never Die Young," "Shed A Little Light," "Copperline," and many more. Taylor's songs have had a profound influence on both songwriters and music lovers of all generations and from all walks of life.

As a recording and touring artist, James Taylor set a precedent for solo singer/songwriters and blazed a path to which countless numbers of earnest young musicians have since aspired. His warm baritone is among the most rec-

ognized voices in popular music and his guitar playing has established its own standard.

Taylor released *Sweet Baby James* in 1970. It went triple-platinum and spawned his first Top 10 hit, the intensely personal "Fire and Rain." The following year saw the release of another million-seller, *Mud Slide Slim and the Blue Horizon,* and the #1 single, "You've Got a Friend," written by longtime friend Carole King. The recording won a Grammy Award in 1971 for Best Pop Male Vocal. In 1972, Taylor scored another Gold album with *One Man Dog*, which was followed up in 1973 with *Walking Man*.

The album *Gorilla* (1975) included two more major chart entries: "How Sweet It Is (To Be Loved By You)" and "Mexico." Following his final Warner Brothers recording, *In The Pocket*, Taylor moved on to Columbia Records and released a string of critically praised and commercially successful albums: *JT*, his 1977 double-platinum debut, included a Top 10 cover of Jimmy Jones' "Handy Man," a song that gave Taylor another Grammy for Best Pop Male Vocal. *Flag* (1979), *Dad Loves His Work* (1981), *That's Why I'm Here* (1985), *Never Die Young* (1988), *New Moon Shine* (1991), and the double-disc *Live* album (1993) show Taylor's consistency: all were certified platinum. *Hourglass* (1998), which garnered Taylor's first Grammy Award for Best Pop Album, and *October Road* (2002), another Grammy winner, also enjoyed platinum sales.

James Taylor's music embodies the art of songwriting in its most fundamental form. He has been at it for decades: transforming introspective meditations into lyrics, melodies, and harmonies that comfort and reassure the listener with the sense that these sometimes painful, sometimes celebratory moments are a part of life, shared by us all. In 1971 Taylor was featured on the cover of *Time* magazine, which heralded him as the harbinger of "the singer/songwriter era." Today, the quintessential singer/songwriter has seen that era cross over into the 21st century.

The Boston Symphony Orchestra extends its thanks to Kim and James Taylor for their extraordinary generosity in donating back to the BSO the proceeds of the July Fourth concert at Tanglewood.

James Taylor and His Band

James Taylor, *vocals/guitar*
Jimmy Johnson, *bass guitar*
Steve Gadd, *drums*
Michael Landau, *guitar*
Walt Fowler, *horns*
Lou Marini, *horns*
Larry Goldings, *keyboards*
Luis Conte, *percussion*
Kate Markowitz, *backing vocals*
Arnold McCuller, *backing vocals*
Andrea Zonn, *backing vocals/violin*

Photos of James Taylor by Dan Borris
Printed program courtesy of The Studley Press, Dalton, MA

July 4 Afternoon Activities

Fireworks to take place over the Stockbridge Bowl
following the evening concert

Le Masque & Makiaje: Fantastic Face Painting by Majalehn,
Hurdy Gurdy, monkey & me, and Back to *Life!* Chair Massage
will be on the Tanglewood lawn beginning at 4:00 p.m.

Theatre Nouveau artistes offer **Fantastic Face Painting** (Makiaje) for its 17th season at Tanglewood's July 4th celebration. This fine facial artistry consists of hand-blended, colour-coordinated, folk-arte Renaissance designs and masques. Each one, an improviZensation, is delicately dramatic, uplifting one's creative spirit. Artistic director **Majalehn** is also developing a *theatre nouveau* (new theatre with an evocative vision) and offers "*the new danse of theatre*" sessions, a unique movement-theatre discipline, interweaving theatre, music, and danse as profound performance artistry.

Hurdy Gurdy, monkey & me's Tony Lupo evokes the days of yesteryear when children would gather to hear the magical instrument and watch the animal's antics. With appearances on national and local television, and at fairs, festivals, shopping malls, conventions, fundraisers, colleges, and businesses throughout New England, Hurdy Gurdy, monkey & me have created thousands of special memories for children and adults alike.

Enjoy a Chair Massage! **Back To *Life!* Chair Massage Practitioners** is a local company serving western Massachusetts and New England since 1998. They provide an innovative approach to increasing workplace quality of life as well as serving the public at leading cultural and special events. BTL returns to the Tanglewood lawn this July Fourth to provide massage sessions designed to relax and rejuvenate you. Experienced and skilled practitioners use hands-on acupressure and Swedish-style massage techniques while patrons sit comfortably in specially designed massage chairs. Releasing accumulated tension will help you go on to enjoy the show.

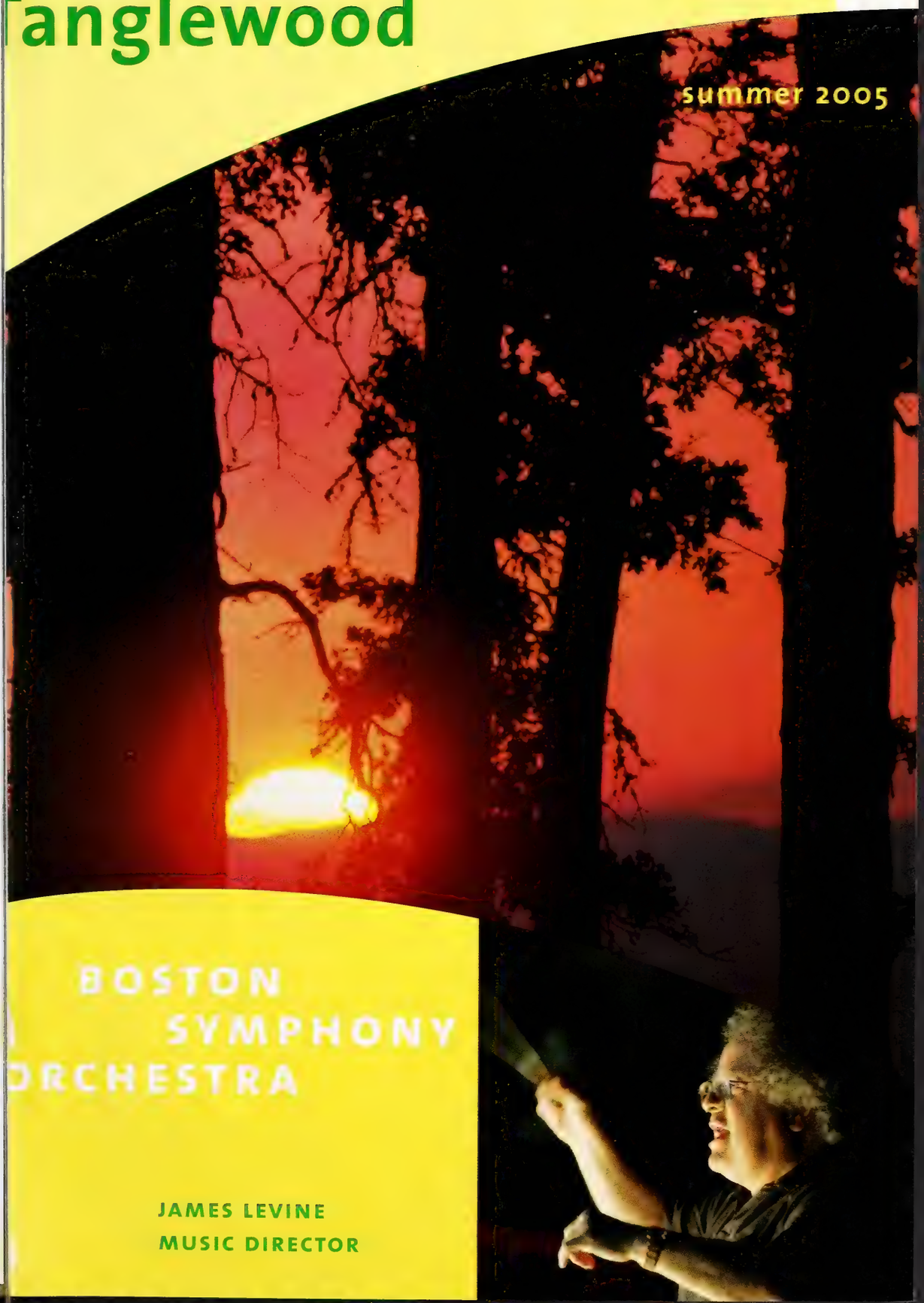
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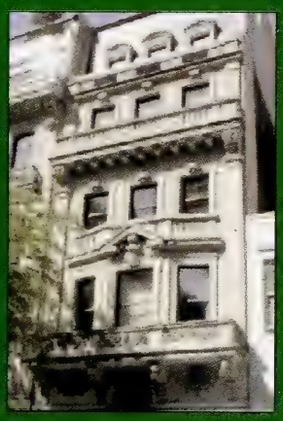
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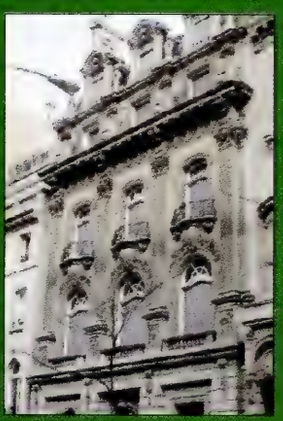
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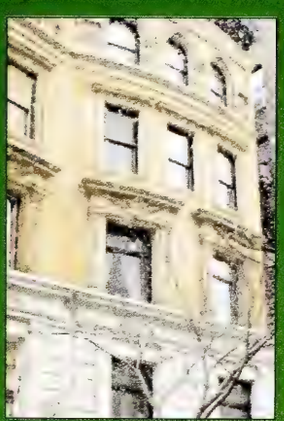
Music and Real Estate

...the Most Talked About Subjects at Tanglewood





The Townhouse Brokers

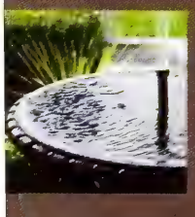
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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,...which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present



BSO Archives

After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

A "Special Focus" Exhibit at the Tanglewood Visitor Center
James Levine: A New Era for the BSO

On October 28, 2001, the BSO's Board of Trustees announced that, as of the 2004-2005 season, James Levine would become the Boston Symphony Orchestra's fourteenth music director—and the first American-born conductor to hold that position. Drawing on materials in the BSO Archives as well as materials made available from the Cleveland Orchestra Archives and Metropolitan Opera Archives, this exhibit traces the remarkable career of James Levine, including his BSO conducting debut in April 1972, at the age of 28, when he filled in for an ailing Rafael Kubelik. The exhibit also puts Maestro Levine's appointment into an historical context by examining the BSO's tradition of hiring foreign-born and -trained conductors that began with the appointment in 1881 by BSO founder Henry Lee Higginson of German-born Georg Henschel as the orchestra's first music director.





The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca. 1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

Marking its 65th anniversary this year, the Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced musicians who have completed all or most of their formal training. Some 150 young artists, all attending the TMC on full fellowships that underwrite tuition, room, and board, participate in a program including chamber and orchestral music, opera and art song, and a strong emphasis on music of the 20th and 21st centuries. TMC Orchestra highlights this summer include an all-Wagner concert (*Die Walküre*, Act I, and *Götterdämmerung*, Act III, with some of the world's foremost Wagner singers) conducted by James Levine (working with the TMCO for the first time); TMCO performances led by Stefan Asbury, Rafael Frühbeck de Burgos, Kurt Masur (on the orchestra's opening concert), and Ingo Metzmacher, as well as by this year's TMC Conducting



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Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
5:30pm to closing of the grounds
Sunday: noon to 6pm

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
5:30pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



Fellows; plus, as part of Tanglewood on Parade, Seiji Ozawa's return to the TMCO podium (leading Beethoven's *Leonore* Overture No. 3). To open the TMC season, the Mark Morris Dance Group returns for its third week-long annual collaboration with the Tanglewood Music Center, culminating in two joint MMDG/TMC performances, including a new work commissioned by the TMC with choreography (to Milhaud's *La Création du monde*) by Mark Morris. The 2005 Festival of Contemporary Music, directed by composer John Harbison, offers a programming "anthology" (Harbison's own word) of birthday commemorations (marking George Perle's 90th, Pierre Boulez's 80th, and Harrison Birtwistle's 70th), attention to young composers (notably in a concert by the new music ensemble *eighth blackbird*), music of composers rarely heard at Tanglewood, and works by members of the TMC's composition faculty. 2005 also sees a number of new works specially commissioned for the TMC's 65th anniversary (to be performed as part of the Sunday-morning concert series); resumption of the TMC's Bach cantata performance seminar led by conductor Craig Smith, culminating in a July 31 performance of cantatas 37, 118, and 201 (the great secular cantata *Der Streit zwischen Phoebus und Pan*), and a first-time collaboration of TMC Vocal Fellows with Keith Lockhart and the Boston Pops Orchestra for a special "Sondheim Celebration" on July 13 marking Stephen Sondheim's 75th birthday. Ongoing TMC programs include seminars in the string quartet, and Prelude concerts in Ozawa Hall on Saturdays at 6 p.m. and Sundays at 1 p.m. prior to the Saturday and Sunday BSO concerts.

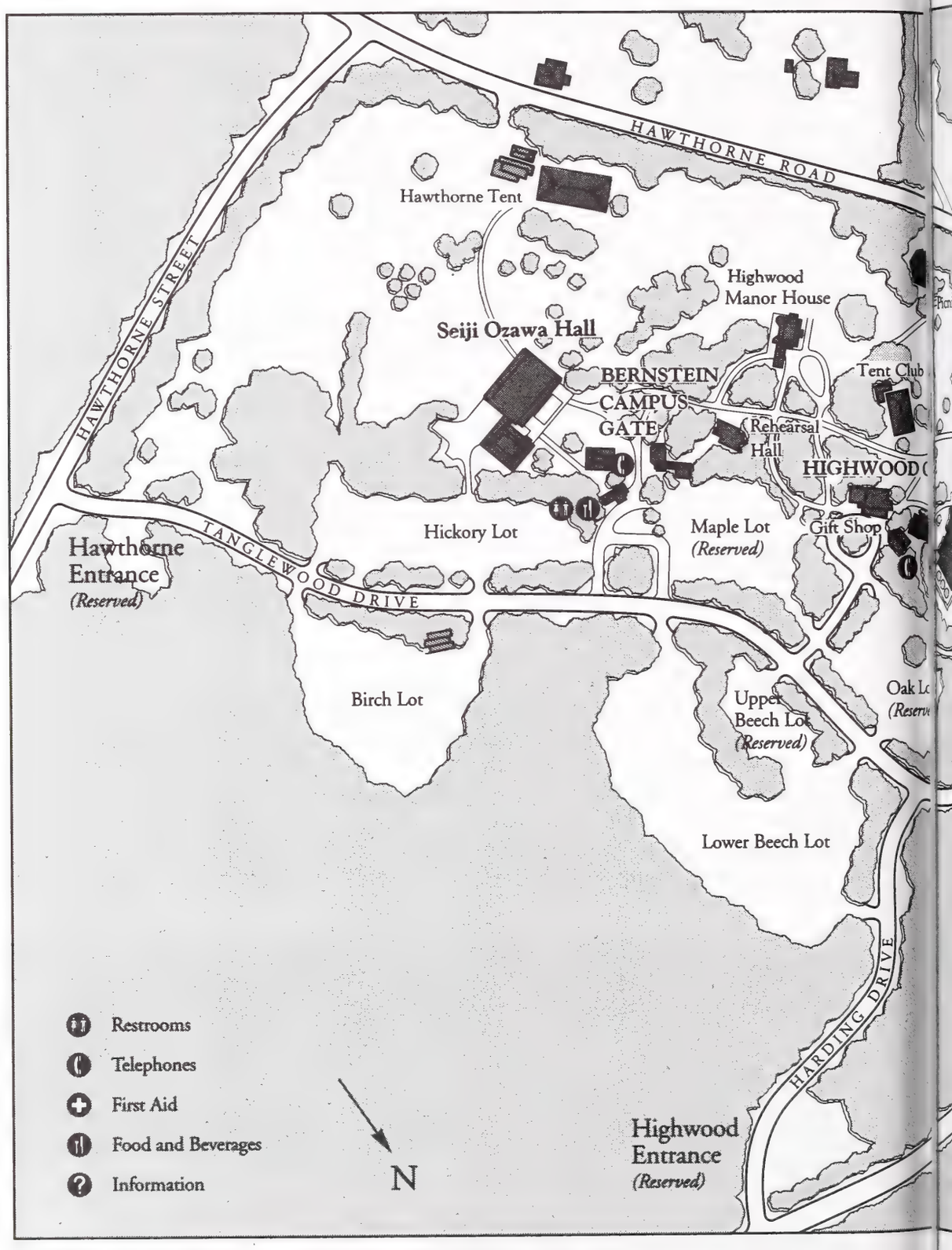
It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, Stephanie Blythe, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

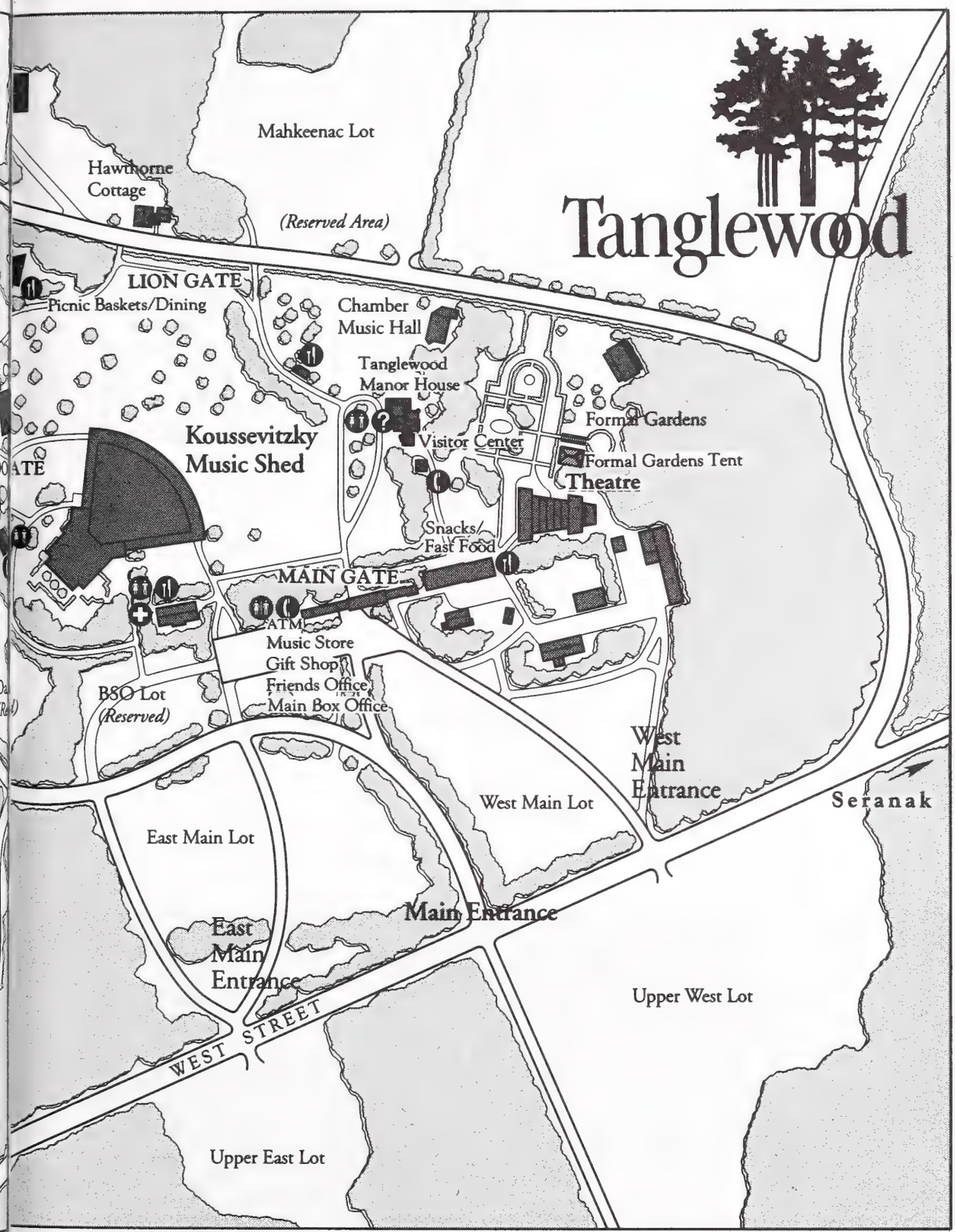
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall


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HAWTHORNE STREET
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Highwood
Manor House
Seiji Ozawa Hall
BERNSTEIN
CAMPUS
GATE
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Hall
Tent Club
HIGHWOOD
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Maple Lot
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Gift Shop
Hawthorne
Entrance
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Chamber Music Hall
Tanglewood Manor House
Koussevitzky Music Shed
Visitor Center
Formal Gardens
Formal Gardens Tent
Theatre
Snacks/ Fast Food
MAIN GATE
ATM
Music Store
Gift Shop
Friends Office
Main Box Office
BSO Lot (Reserved)
West Main Entrance
Seranak
West Main Lot
East Main Lot
Main Entrance
East Main Entrance
Upper West Lot
WEST STREET
Upper East Lot

BSAV TANGLEWOOD ADMINISTRATIVE COMMITTEE 2005

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Tour Guides
Bill Sexton
Ada Hastings
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Kelly and Jonathan Cade
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Visitor Center
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Marge Lieberman
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Julie Weiss
Tent Club
Carolyn and William Corby

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BSAV Encore Bus Trip
Marcia Friedman
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Polly Pierce
The Joys of Tanglewood (Berkshire Museum Series)
Ron Winter
Carol Kosakoff
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Rita Kaye
Joyce Kates
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Alexandra Warshaw
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Karen Methven
Susan Barnes
Retired Volunteers Club
Judith Cook
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TMC
Ginger Elvin, *Vice-Chair*

TMC Lunch Program
Howard and Sue Arkans
Transportation Coordinator
Gus Leibowitz
Opening Exercises
Mary Blair
TOP Picnic
Arline Breskin
Rosalie Beal



IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

PLEASE NOTE: TANGLEWOOD IS PLEASED TO OFFER A SMOKE-FREE ENVIRONMENT. WE ASK THAT YOU REFRAIN FROM SMOKING ANYWHERE ON THE TANGLEWOOD GROUNDS. DESIGNATED SMOKING AREAS ARE MARKED OUTSIDE THE ENTRANCE GATES.

Latecomers will be seated at the first convenient pause in the program.
If you must leave early, kindly do so between works or at intermission.
Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

FOR THE SAFETY OF, AND IN CONSIDERATION OF, YOUR FELLOW PATRONS, PLEASE NOTE THAT SPORTS ACTIVITIES, BALL PLAYING, BICYCLING, SCOOTERS, KITE FLYING, FRISBEE PLAYING, BARBEQUING, PETS, AND TENTS OR OTHER STRUCTURES ARE NOT PERMITTED ON THE TANGLEWOOD GROUNDS.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

THANK YOU FOR YOUR COOPERATION.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

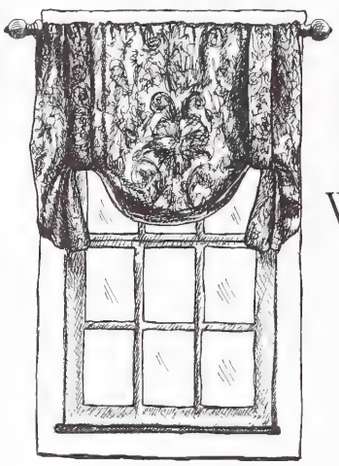
THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered several days in advance at www.bso.org.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. IN CASE OF RAIN ON THE DAY OF SELECTED BSO AND BOSTON POPS CONCERTS, AND SUBJECT TO TICKET AVAILABILITY, patrons can upgrade a regular lawn ticket at the Box

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Office, at $10 per ticket for a seat in the rear of the Shed and $20 per ticket for a seat in the middle of the Shed.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $16 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. During Open Rehearsals, a special children's area with games and activities behind the Tanglewood Visitor Center is available for children, who must be accompanied by an adult at all times.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

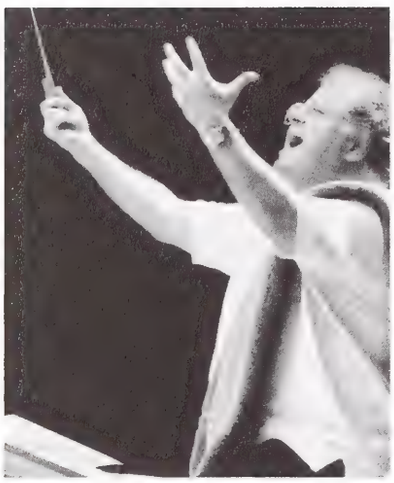
THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

JAMES LEVINE


Koichi Miura

James Levine became Music Director of the Boston Symphony Orchestra in the fall of 2004, having been named Music Director Designate in October 2001. He is the orchestra's fourteenth music director since the BSO's founding in 1881 and the first American-born conductor to hold that position. Mr. Levine opened his first BSO season with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which also went to Carnegie Hall. His 2004-05 season also included appearances at Symphony Hall as pianist with the Boston Symphony Chamber Players and in a four-hand Schubert recital with Evgeny Kissin, the latter program performed also at Carnegie and recorded live. This summer at Tanglewood he leads concerts with both the Boston Symphony and the Tanglewood Music Center Orchestra. Mr. Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen. Highlights of his twelve BSO programs for 2005-06 (three of which again go to Carnegie Hall) include a season-opening all-French program; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Leon Kirchner, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg, each of whom, in strikingly similar ways, opened new vistas in musical language and thought. Also in 2005-06 Mr. Levine will appear as pianist and conductor in a Beethoven/Schoenberg program with the Boston Symphony Chamber Players, and he will lead the orchestra on tour in Chicago, Newark (at the New Jersey Performing Arts Center), Philadelphia, and Washington, D.C.

Maestro Levine also remains as Music Director of the Metropolitan Opera, where, in the 34 years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. In 2004-05 he conducted 47 performances of eight operas (including new productions of *Die Zauberflöte* and *Faust*), as well as the Metropolitan's annual Pension Fund concert (a gala for the 50th anniversary of Mirella Freni's stage debut) and three programs each with the MET Orchestra and the MET Chamber Ensemble at Carnegie. At the Metropolitan Opera in 2005-06 James Levine will lead a new production of Donizetti's *Don Pasquale*, a special Opening Night Gala, and revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*. In addition, he will again conduct three concerts each with the MET Orchestra and MET Chamber Ensemble at Carnegie. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music

director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

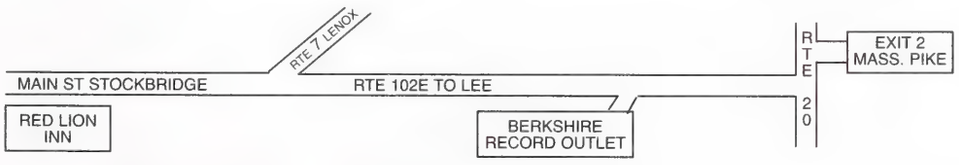
Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.

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TANGLEWOOD 2005

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan°

*Wendy Putnam

*Xin Ding

§Gerald Elias

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

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Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

---

* *Participating in a system of rotated seating*
° *On leave*
§*Substitute player*

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

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Lynn G. Larsen
Bruce M. Creditor

Stage Manager
John Demick

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Ice Glen
by Joan Ackermann
directed by Tina Packer

The Wharton One-Acts
adapted from Edith Wharton
by Dennis Krausnick

The Tricky Part
written and performed by Martin Moran
directed by Seth Barrish

The Tell-Tale Poe
featuring F. Murray Abraham

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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 124th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old



BSO Archives

The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

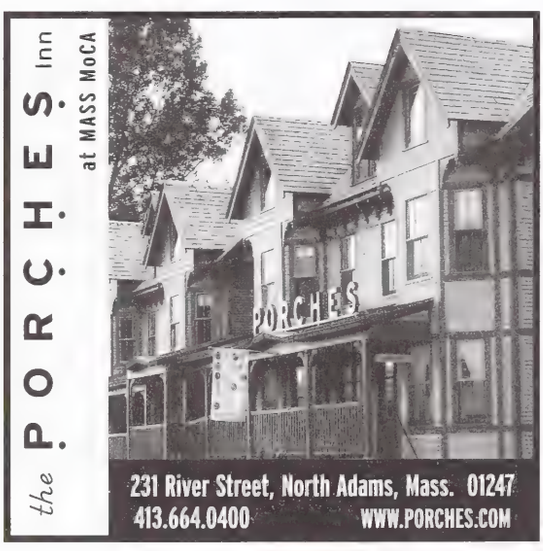
Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).



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In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, and Sir Michael Tippett. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Now the BSO's Conductor Emeritus, Mr. Haitink has led the orchestra in Boston, New York, at Tanglewood, and on tour in Europe. He has also recorded with the orchestra and taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004.

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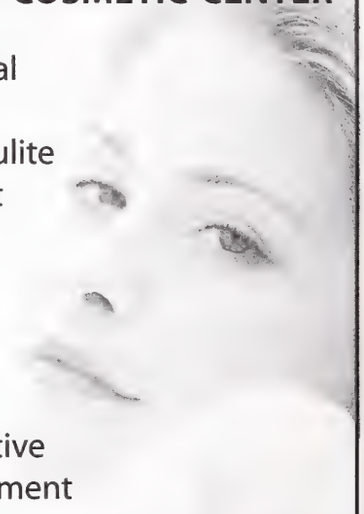
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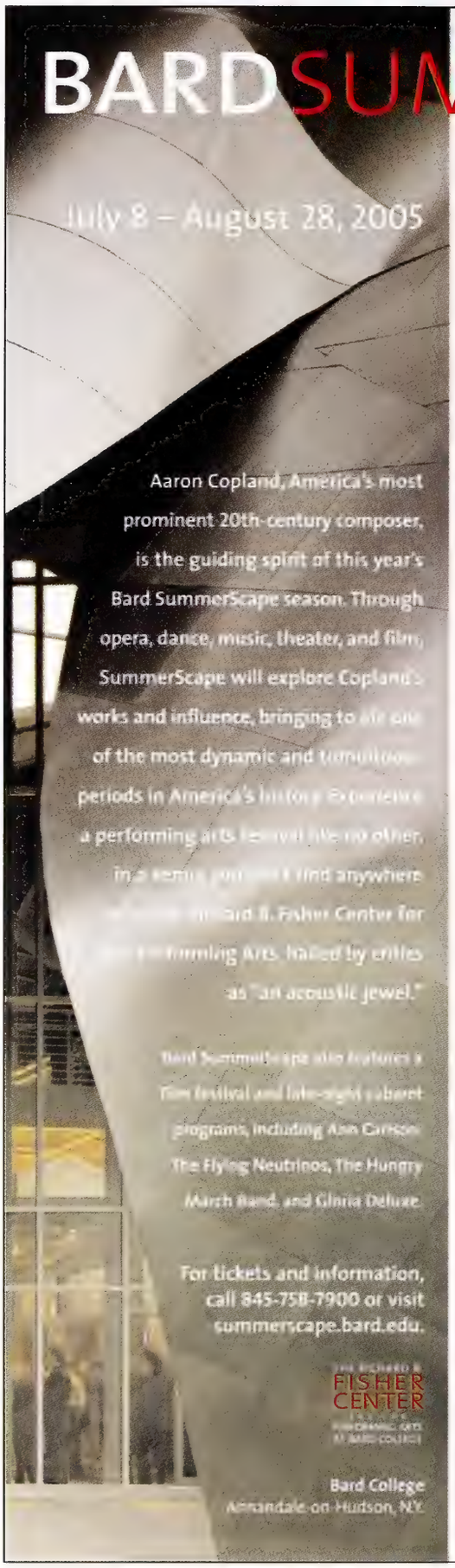


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OPERA

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Text and music by Marc Blitzstein, based on *The Little Foxes* by Lillian Hellman
The American Symphony Orchestra, conducted by Leon Botstein, music director
Directed by Peter Schneider
Set design by Judy Pfaff
Costume design by Garry Lennon
Lighting design by Natasha Katz

The Tender Land

August 4, 6, 7, 10–12

An opera by Aaron Copland
Libretto by Erik Johns
The American Symphony Orchestra, James Bagwell conducting
Directed by Erica Schmidt

DANCE

Martha Graham Dance Company

July 8–10

Cave of the Heart, music by Samuel Barber
Hérodiade, music by Paul Hindemith
Appalachian Spring, music by Aaron Copland
The American Symphony Orchestra, Aaron Sherber conducting
Narration by Blythe Danner

THEATER

Rocket to the Moon

July 14–17, 22–24

A play by Clifford Odets
Directed by Daniel Fish

JAZZ

Vince Giordano's Nighthawks

August 26

Jazz at Lincoln Center Presents The Afro-Latin Jazz Orchestra

August 27

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August 12–14, 19–21

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August 28

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Written by John LaTouche

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FRIDAY, AUGUST 12

PROGRAM ONE

AARON COPLAND, AN AMERICAN MASTER

All-Copland program

SATURDAY, AUGUST 13

PROGRAM TWO

PARIS, BOULANGER, AND JAZZ

Works by Copland, Milhaud, Stravinsky, Thomson, others

PROGRAM THREE

COPLAND, THE EARLY YEARS

Works by Copland, Antheil, Thomson; American Symphony Orchestra, Leon Botstein, conductor

SUNDAY, AUGUST 14

PROGRAM FOUR

COPLAND, ADVOCATE OF CONTEMPORARY AMERICAN MUSIC

Works by Copland, Cowell, Sessions, Ives, Varèse, others

PROGRAM FIVE

VARIETIES OF ENGAGEMENT: THE AMERICAN JEWISH COMPOSERS

Works by Copland, Gershwin, Rodgers, Berlin, Goldmark, others

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FRIDAY, AUGUST 19

PROGRAM SIX

SOUTH OF THE BORDER

Works by Copland, Revueltas, Chávez, Villa-Lobos, others

SATURDAY, AUGUST 20

PROGRAM SEVEN

AARON COPLAND AND THE FOLK REVIVAL

Performance with Peggy Seeger and Mike Seeger

PROGRAM EIGHT

THE LURE OF NEOCLASSICISM

Works by Copland, Stravinsky, Diamond, Carter, Bowles, others

SPECIAL EVENT

COPLAND'S PIANO FANTASY

Performance with commentary by Michael Boriskin

PROGRAM NINE

IN SEARCH OF A NEW NATIONAL VOICE

Works by Copland, Barber, Roy Harris, Kern; American Symphony Orchestra, Leon Botstein, conductor

SUNDAY, AUGUST 21

PROGRAM TEN

TANGLEWOOD AND POSTWAR TENSIONS

Works by Copland, Cage, Boulez, Foss, Del Tredici, Britten, others

PROGRAM ELEVEN

THE TRIUMPH OF THE AMERICAN SYMPHONIC TRADITION

Works by Copland, Cowell, Still, Sessions, others; American Symphony Orchestra, Leon Botstein, conductor

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THIS WEEK'S ANNOTATORS

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic.

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 9, 23; August 6, 13 — Marc Mandel, BSO Director of Program Publications
July 16, 30; August 20, 27 — Robert Kirzinger, BSO Publications Associate



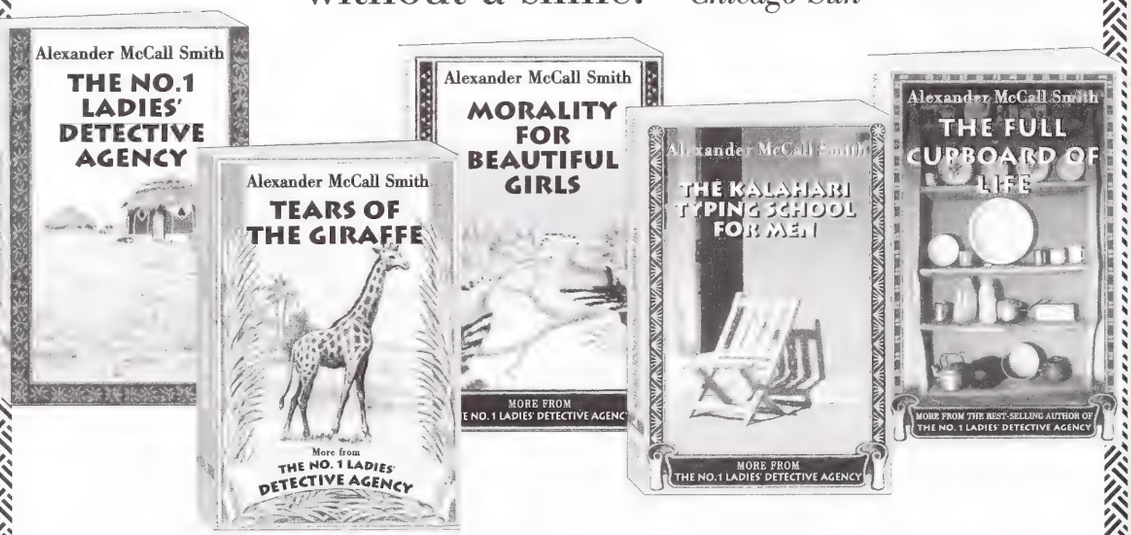
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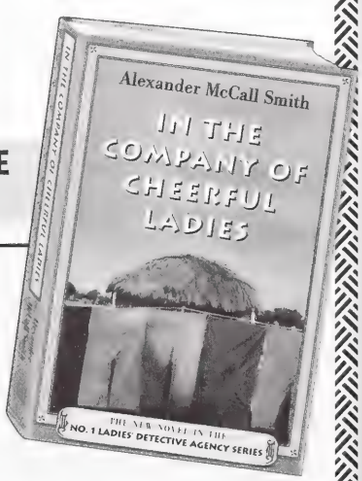
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Prelude Concert

Friday, July 8, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

KEISUKE WAKAO, oboe
ELITA KANG, violin
EDWARD GAZOULEAS, viola
KAZUKO MATSUSAKA, viola
MIHAIL JOJATU, cello
JAMES ORLEANS, double bass

J.S. BACH — Adagio from the *Easter Oratorio*, BWV 249

Mr. WAKAO, Ms. KANG; Mr. GAZOULEAS, Ms. MATSUSAKA, Mr. JOJATU, and Mr. ORLEANS

J.C. BACH — Oboe Quartet in B-flat, Opus 8, No. 6

Allegro
Rondo. Tempo di Menuetto

Mr. WAKAO, Ms. KANG, Mr. GAZOULEAS, and Mr. JOJATU

MOZART (arr. TALIRZ) — Serenade No. 10 in B-flat, K.361, *Gran Partita*

Largo—Molto allegro
Menuetto; Trio I
Adagio
Finale: Molto allegro

Mr. WAKAO, Ms. KANG; Mr. GAZOULEAS, Ms. MATSUSAKA, Mr. JOJATU, and Mr. ORLEANS

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Notes

The *Easter Oratorio* by **Johann Sebastian Bach** (1685-1750) was first performed in its final state on Easter Sunday, 1735, in Leipzig, but its origins go back more than ten years before that. A substantially similar work was performed as an Easter cantata—also in Leipzig—on April 1, 1725; this, with a new text, reused music that had already been performed the preceding February as part of a cantata written for the birthday of Duke Christian of Saxe-Weißenfels.

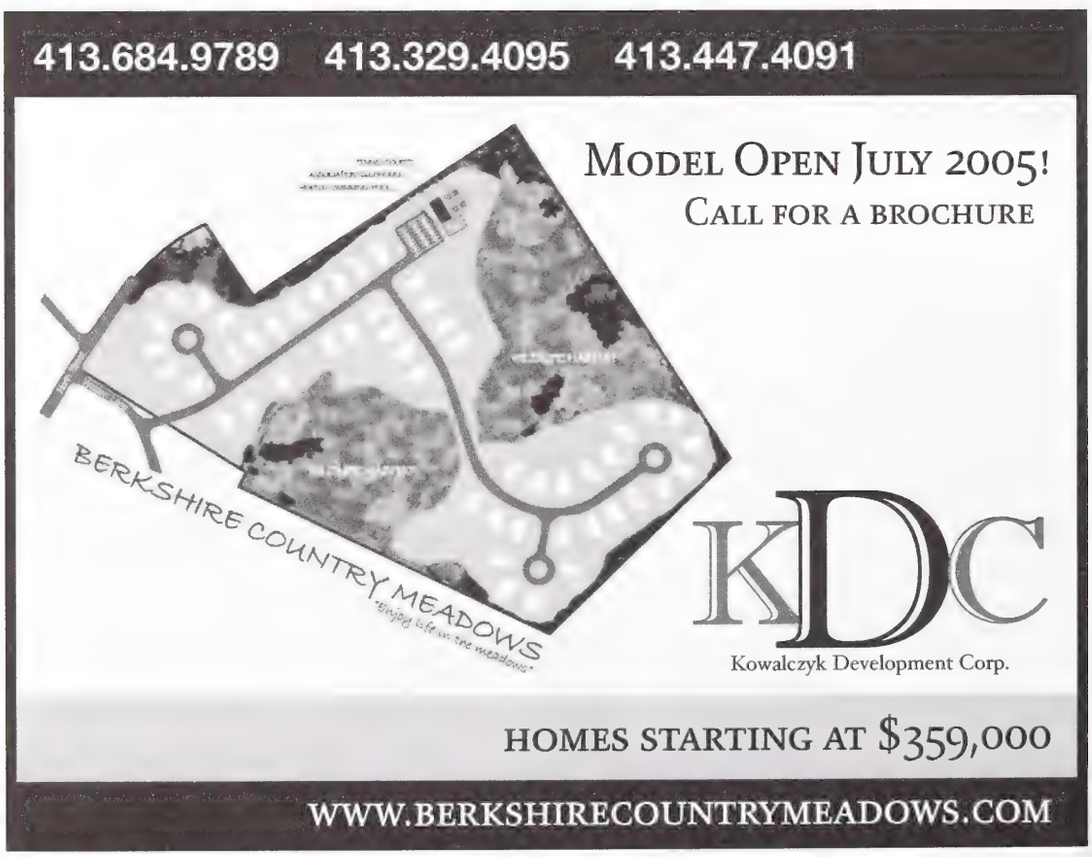
The B minor Adagio, often performed by itself by oboe soloists, is the second move-

ment of the two-part *Sinfonia* that opens the oratorio. The two instrumental movements, plus the choral third part of the oratorio, create the form of the standard three-movement concerto, and it has been speculated that this music, without the added chorus, may have first served as such a work. In the 1735 version of the oratorio, Bach called for solo flute in the Adagio; oboe was called for in the original version.

Johann Christian Bach (1735-1782) was the youngest son of Johann Sebastian Bach and his second wife, Anna Magdalena Bach; he was one of four Bach sons to excel as musicians in their own right. He likely learned basic musicianship from his father and other family members; upon J.S. Bach's death in 1750 he left Leipzig and went to live and work with his brother Carl Philipp Emanuel Bach in Berlin. In 1754 he moved to Italy, where he remained until 1762. He began his brief career as a church organist in Milan, and as a composer produced his first operas for Turin in 1760 and for the Teatro San Carlo in Naples. These in turn led to offers from London—perhaps that city hoping for a new Handel, who had died in 1759—and in 1762 Bach moved there. He wrote numerous operas and stage "pasticcios" for the London theaters, and also collaborated with his countryman Carl Friedrich Abel in establishing concert series, in which many of J.C. Bach's symphonies and cantatas were performed. He also wrote much chamber and keyboard music at this time, and achieved renown a keyboard artist.

It was in 1764 also in London that the eight-year-old touring prodigy Wolfgang Mozart first came into contact with J.C. Bach. The two kept in touch for the rest of Bach's life, and the older composer was a great influence on Mozart, both in providing a perspective different from that of Mozart's father Leopold on new stylistic developments, and also as a direct link to the music of J.S. Bach, which had an enormous effect on Mozart's music. In the last decade of his life, J.C. Bach split his time between London and the Continent, including time in Mannheim and in Paris, where in 1778 he again encountered Mozart.

Bach's set of quartets, Opus 8, published in 1772, were originally written for flute and strings, possibly for the Mannheim-based flutist Johan Baptist Wendling. Each is in the



modish *galant* form of two movements. The B-flat quartet is here performed with oboe in the flute role (a common substitution in Bach's day). The first movement is like a truncated sonata form with repeated exposition, a brief development, and recapitulation. The second is a Rondo (ABACA), more elegant than boisterous. Throughout, there is substantial independence and activity among oboe, violin, and viola, which all have their solo turns.

Wolfgang Amadè Mozart (1756-1791) evidently composed his B-flat wind serenade shortly before February 1784, though he may have begun it as early as 1781; the work was first performed in late March 1784, in a concert given by Anton Stadler. Stadler was Mozart's favorite clarinetist; the two had met when the clarinetist performed in Mozart's *Idomeneo* in Munich in 1781. It was Stadler who played the first performances of the E-flat quintet for piano and winds, K.452, and the Clarinet Quintet, K.581, in 1789. When Stadler planned a benefit concert in 1784, a Vienna newspaper announced that the program would include "a big wind piece...composed by Herr Mozart." A later writer described the piece with enough detail to pinpoint the B-flat serenade, which has become known as the *Gran Partita*.

The version of the piece being performed this evening is based on an adaptation for oboe, violin, two violas, and cello published in 1803 by Mozart's publisher Hoffmeister, using only four of the original seven movements—the first three, and the finale. The second-movement Menuet also omits the second Trio. Wolfgang Talirz, a violist with the Berlin Philharmonic, has edited this version with the addition of a double bass "in order to keep intact the work's pitch range and to get as close as possible to the quasi-orchestral dimension of the original."

The first movement begins with a slow introduction, building to a climax that resolves in sighs, a gesture that will play an important part in the main section of the movement. The ensuing Molto allegro quotes a theme from an aria by Philidor that serves as both first and second subject. The second-movement Menuetto takes its energy at the outset from the contrast of bold assertions, *forte*, and gentler responses, *piano*. The second section features a canon. This is followed by a Trio; a second Trio, as noted above, is omitted here. The Adagio with its sustained solemnity is one of Mozart's great slow movements. The finale is a cheerful and infectiously delightful rondo.

—Notes by Steven Ledbetter (Mozart)
and Robert Kirzinger

ARTISTS

Keisuke Wakao joined the Boston Symphony Orchestra as assistant principal oboe in the fall of 1990, having previously been a member of the New World Symphony since its inaugural season. A native of Tokyo, Mr. Wakao received his performance diploma from the Manhattan School of Music, where he served on the faculty following his graduation in 1987. He performed with the New Japan Philharmonic under Seiji Ozawa in 1985 and made his concerto debut with the Tokyo Symphony Orchestra under Kazuyoshi Akiyama in the summer of 1989. Since that time he has made numerous solo appearances, including performances with the Boston Pops Orchestra under John Williams and the Tokyo City Philharmonic Orchestra. In 1994 he was invited to participate in the chamber music division of the Spoleto Festival

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.

in Italy. He made his Tokyo recital debut in September 1997 and performed with pianist Christoph Eschenbach in a recital at Sapporo's Pacific Festival in July 1998. At the Manhattan School, Mr. Wakao studied with Joseph Robinson, principal oboist of the New York Philharmonic, with whom he gave a joint recital in Tokyo in 1984. While a Fellow at the Tanglewood Music Center in 1984 and 1987 he studied with Alfred Genovese and Ralph Gomberg. A finalist in the 1988 Lucarelli International Oboe Competition at Carnegie Hall, Mr. Wakao started the Keisuke Wakao Oboe Camp in Tokyo in 1988 and is currently on the faculty of the New England Conservatory of Music.

Violinist **Elita Kang** joined the Boston Symphony Orchestra at the start of the 1997-98 season and was appointed an assistant concertmaster of the orchestra in February 2001. Ms. Kang received her bachelor of music degree from the Curtis Institute in 1997; while at Curtis she served as principal second violin and then as concertmaster of the school's symphony orchestra, and was also a substitute player with the Philadelphia Orchestra. Prior to her work at Curtis she studied at the Juilliard School's Pre-College Division, where she served for two years as orchestra concertmaster. Her chamber music experience has included performances at the Curtis Institute and at the Taos School of Music. Ms. Kang twice won the Juilliard Concerto Competition and in 1992 won the Grand Prize in the ASTA Competition's pre-professional division. Her teachers included Arnold Steinhardt, Yumi Nimomiya-Scott, Pamela Frank, Felix Galimir, Norman Carol, and Louise Behrend.

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Violist **Edward Gazouleas** joined the Boston Symphony at the beginning of the 1990-91 season. After viola studies with Raphael Hillyer and Steven Ansell at Yale University, he received his bachelor's degree in 1984 from the Curtis Institute of Music, where he studied viola with Michael Tree and Karen Tuttle. Before joining the BSO he was a member of the Pittsburgh Symphony viola section from 1985 to 1990, performing prior to that with the Concerto Soloists of Philadelphia, the New Haven Symphony Orchestra, the Chamber Orchestra of New England, and as first-desk player with the New York String Orchestra under Alexander Schneider. An avid chamber musician, Mr. Gazouleas was winner of the Eighth International String Quartet Competition in Evian, France, as a member of the Nisaika Quartet in 1984 and made his Carnegie Hall recital debut as a member of the Cezanne Quartet in 1982. He also performed at the Norfolk Festival and the Pensacola Chamber Music Festival. He has taught viola as an instructor at Temple University and privately at Swarthmore College. He has performed locally with the Boston Artists Ensemble and Collage New Music.

Violist **Kazuko Matsusaka** joined the Boston Symphony Orchestra in August 1991. From 1987 to 1990 she was a member of the Pittsburgh Opera Orchestra, the Pittsburgh Ballet Theater, and the Pittsburgh New Music Ensemble. Ms. Matsusaka studied violin with Josef Gingold at the Indiana University School of Music. A Tanglewood Music Center Fellow in 1985, she holds a bachelor of music degree from Hartt College of Music/University of Hartford, where she studied violin with Charles Terger, and a master of music degree from the State University of New York, where she studied viola with John Graham. In 1988 she was awarded a special jury prize at the Lionel Tertis International Viola Competition. Ms. Matsusaka has been soloist with the Central Massachusetts Symphony, the Newton Symphony Orchestra, and the Boston Pops Orchestra. A prizewinner in the Fischoff National Chamber Music Competition, she has also participated in the Norfolk Music Festival and the Yellow Barn Music Festival.

Cellist **Mihail Jojatu** was born in Romania and studied at the Bucharest Academy of Music before coming to the United States in 1996. He attended the Boston Conservatory of Music, where he studied with former BSO cellist Ronald Feldman and worked privately with Bernard Greenhouse, subsequently studying with BSO principal cellist Jules Eskin at Boston University. Mr. Jojatu won the Aria Concerto Competition at the Boston Conservatory and the Carl Zeise Memorial Cello Prize while attending the Tanglewood Music Center. He has been a guest soloist with the National Symphony Orchestra in Washington and with the Radio Television Orchestra of Bucharest, and won many prizes in Romania for solo and chamber music performance. A member of the Boston-based Triptych String Trio, Mr. Jojatu joined the BSO's cello section in December 2001 and became fourth chair of the orchestra's cello section at the start of the 2003-04 season.

SATURDAY-NIGHT AND SUNDAY-AFTERNOON PRELUDE CONCERTS AT TANGLEWOOD

We call to your attention that, in addition to the Friday-night Prelude Concerts performed each week by members of the Boston Symphony Orchestra and guest artists, there are also Saturday-night and Sunday-afternoon Prelude Concerts offered by the Tanglewood Music Center, at 6 p.m. in Ozawa Hall on Saturdays and at 1:30 p.m. in the Chamber Music Hall on Sundays. Just as for the Friday-night Prelude Concerts, admission to the TMC Prelude Concerts on Saturdays and Sundays is free of charge to those holding a ticket for the orchestral concert that follows on those days in the Shed, with seating for the Preludes available on a first-come, first-served basis.



Opening Night at Tanglewood
July 8, 2005

Benefactor Chairs

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2005 Tanglewood

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Music Director

BOSTON SYMPHONY ORCHESTRA
124th Season, 2004-2005

Friday, July 8, at 8:30
SPONSORED IN PART BY CARR'S CRACKERS

JAMES LEVINE conducting

MAHLER — Symphony No. 8

Part I: Hymn, *Veni, creator spiritus*

Text and translation begin on page 19.

INTERMISSION

Part II: Final scene from Goethe's *Faust*

SUSAN NEVES, soprano 1/Magna peccatrix
DEBORAH VOIGT, soprano 2/Una poenitentium
HEIDI GRANT MURPHY, soprano 3/Mater gloriosa
YVONNE NAEF, mezzo-soprano 1/Mulier Samaritana
JANE HENSCHEL, mezzo-soprano 2/Maria Aegyptiaca
JOHAN BOTHA, tenor/Doctor Marianus
EIKE WILM SCHULTE, baritone/Pater ecstaticus
JOHN RELYEA, bass/Pater profundus
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, Conductor
THE AMERICAN BOYCHOIR, FERNANDO MALVAR-RUIZ, Music Director
JOHN FINNEY, organ

Please note that Lorraine Hunt Lieberson has regretfully had to withdraw from this concert due to illness. We are fortunate that Jane Henschel was available to sing in this performance at very short notice.

This evening's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

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Vanessa
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NOTES ON THE PROGRAM

Gustav Mahler (1860-1911)
Symphony No. 8

First performance: September 12, 1910, Munich, Mahler cond. *Previous Boston Symphony performances*: August 20, 1972, Tanglewood, Seiji Ozawa cond.; October 10 and 11, 1980, Symphony Hall, Ozawa cond. (followed on October 15 and 16 by performances at Carnegie Hall, New York); August 23, 1981, Tanglewood, Ozawa conducting; October 22 and 23, 2004, Symphony Hall, James Levine cond. (his first concerts as BSO Music Director).

Mahler sketched the Symphony No. 8 between June 21 and August 18, 1906, completing the score the following summer. He himself conducted the first performance, in Munich on September 12, 1910, with an especially assembled orchestra, the Riedelverein of Leipzig, the Vienna Singverein, the Munich Central School Children's Chorus, and soloists Gertrud Förstel, Marta Winternitz-Dorda, Irma Koboth, Ottilie Meyzger, Tilly Koenen, Felix Senius, Nicola Geisse-Winkel, and Richard Mayr. The dedication is to "meiner lieben Frau, Alma Maria."



Joining Goethe's *Faust* to *Veni, creator spiritus*—linking the complexities of Goethe's humanism to the orthodoxy, the questionless faith of an eighth-century Christian hymn—Mahler sought to create a similarly encompassing work. We have, in the Anglo-American tradition, no cultural totem quite like *Faust*, no one work so known, so quoted, so lived with and possessed, as *Faust* was by cultured Germans during the nineteenth century and at least the first third of the twentieth. The King James Version of the Bible is the nearest thing. It is significant that on the title page of his symphony Mahler does not need to say whose *Faust* he is setting. *Faust* is a recklessly inclusive masterwork whose action, to quote Goethe himself, "covers a good 3,000 years from the sack of Troy to the destruction of Missolonghi" and whose content is expressed in an astounding variety of styles, verse-forms, textures, quotations, allusions, parodies, and in tones sublime and scurrilous. Mahler, one imagines, must often have looked to it for permission for his own unprecedentedly global symphonies.

It was not, however, with *Faust* that the Eighth Symphony began. The pattern of Mahler's years is well known. In the fall, winter, and spring he conducted, both to earn a living and because the challenge would not leave him in peace, and in summer he composed, sometimes sketching an entire symphony in a couple of months, perhaps finishing it the following summer as well as finding odd moments during the year when he might work on the score. He had completed his Seventh Symphony during the winter of 1905-06, and in May he had introduced his Sixth, the work of 1903-05, at a festival at Essen. In June 1906, arriving at Maiernigg on Lake Wörth in Southern Austria, where he had previously bought a plot of land, he had not a glimmer of an idea for a new composition. According to Alma Mahler, he was "haunted by the specter of failing inspiration." By his own account, on the first day, heading into his studio, a tiny hut separated from the main house by some hundreds of yards, "the *Spiritus creator* took hold of me and shook me and drove me on for the next eight weeks until the greatest part of my work was done." Mahler was quick to perceive that *Veni, creator spiritus* was but a beginning, to see that he dared tackle that Holy of Holies in German literature, the final scene of *Faust*, and that the bridge between the texts was to be found in the third stanza of the hymn: "*Accende lumen sensibus,/Infunde amorem cordibus!*" ("Illuminate

our senses,/Pour love into our hearts!")

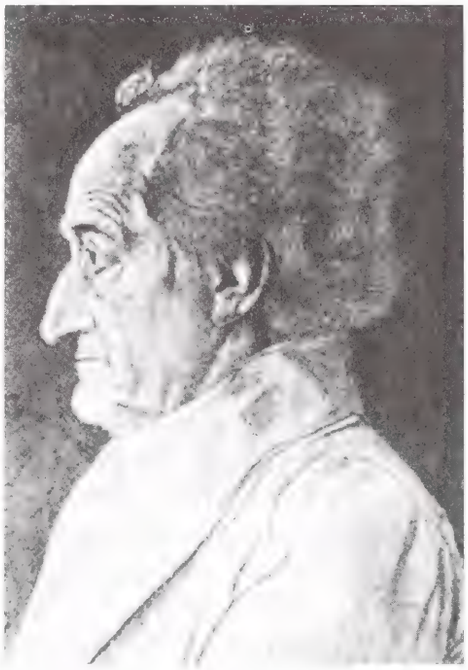
He completed the score with astonishing speed. As usual, however, he was in no hurry about the first performance. He had much else on his mind—in the tumultuous year of 1907 his resignation as Artistic Director of the Vienna Court Opera, his decision to go to the Metropolitan Opera in New York, the death from a combined onslaught of diphtheria and scarlet fever of his four-year-old daughter Maria, and unsettling news about his own health; in 1908 a heavy schedule in New York at both ends of the year, the premiere of the Symphony No. 7, and the composition of *Das Lied von der Erde* (*The Song of the Earth*); in 1909 the start of a three-year contract with the badly dilapidated New York Philharmonic and work on the Ninth Symphony. The first performance was very much an event to have been at—a glorious and intensely emotional occasion and Mahler's one experience of being completely accepted as a composer. (The impresario Gutmann coined the name *Symphony of a Thousand* as part of his marketing pitch, and there was truth in his advertising: the performance involved 858 singers and an orchestra of 171, which, if you add Mahler himself, comes to 1,030 persons.)

Tradition ascribes *Veni, creator spiritus* to Rabanus Maurus, Archbishop of Mainz from 847 until his death in 856, but modern scholarship will not have it so. The hymn, which probably dates from just before Maurus's time, is part of the liturgy for Pentecost, the festival that commemorates the descent of the Holy Ghost upon the disciples (*Acts* 2). It is also sung at grand celebrations such as the elevation of a saint or the coronation of a pope. Mahler's reference to it as "the *Spiritus Creator*" is characteristic. He could not leave a text alone, and, aside from various omissions, he presents the lines in an incredibly dense growth of repetitions, combinations, inversions, transpositions, and conflations. He manhandles Goethe's text, too, making two substantial cuts, one of thirty-six lines and another of seven, presumably on purpose; other omissions, inversions, and altered



word-forms should probably be ascribed to his working from memory.

The Faust chapbook of 1587, which is the literary source for the whole legend and which appeared in English in 1592 as *The History of the Damnable Life and Deserved Death of Doctor John Faustus*, is an entertainment and a cautionary tale. For Goethe, the career of the old humbug was not just a tale to tell; it was a story upon which to hang an entire *Weltanschauung*. His most radical change in telling the story is that he makes it end not in death and damnation, but in Faust's salvation. The Faustian quest is not arrogance but aspiration. The moment of salvation is the subject of Goethe's final scene and of the mighty close of Mahler's symphony. The story of *Faust I*, of the pact with the Devil and the Gretchen tragedy, does not need to be retold here. *Faust II* seems at first to be not so much a continuation as a fresh start from another perspective, as Goethe himself said.



Johann Wolfgang von Goethe (1749-1832) at 77

Faust has been made oblivious of his past. In a series of steps that Goethe wishes us to perceive as successively higher stages of questing, Faust is in service at the Imperial Court, then in love with Helen of Troy and, in that union, the father of a boy called Euphorion. Ultimately, after Helen's return to the underworld, Faust challenges nature herself as he takes on a gigantic project of land reclamation. One hundred years old, he receives the visitation of four gray women, Want, Distress, Guilt, and Care. Only Care has the power to enter; as she leaves, she breathes on him and strikes him blind. His pact with Mephistopheles demands that if ever he entreats "the swift moment.../Tarry a while! you are so fair!" his life is over and his soul forfeit. Taking, in his blindness, the sound of his own grave being dug to be the sound of his construction plans going forward, enraptured by the vision of the life to arise on the land newly claimed from the elements, he cries, "I might entreat the fleeting minute:/O tarry yet, thou art so fair!" He dies, and in a scene of superb comedy—angels pelt the devils with rose petals, which sting and burn them murderously, and Mephistopheles' own attention is fatally distracted by the bare bottoms of the little boy angels—heavenly hosts wrest Faust's immortal essence from the forces of hell. And with that, Goethe's—and Mahler's—finale can begin. To say that Goethe composed this finale as though writing a libretto for an opera or oratorio is not simply a matter of justifying Mahler. The musical libretto is one among many poetic styles touched in *Faust*. Besides, we know that Goethe always hoped that at least parts of the tragedy would be set to music. The ideal composer, he said, would have been Mozart working "in the manner of *Don Giovanni*."

The scene is set in mountain gorges inhabited by hermits who are named, in ascending order of divine knowledge, Pater Ecstaticus, Pater Profundus, Pater Seraphicus, and Doctor Marianus. Moving among these anchorites is a group of children who died immediately after birth. Angels come bearing Faust's immortal essence, and we learn from younger angels that the roses which had played so critical a part in the capture of that essence were the gifts of penitent women. Hailed by Doctor Marianus, the Virgin appears in glory. The penitent donors of the roses—the sinner who bathed Christ's feet

at the house of Simon the Pharisee; the Samaritan woman who gave Christ water at Jacob's well and to whom he first revealed that he was the Messiah; and Mary of Egypt, who repented a life of sin after an invisible hand had kept her from entering the temple and who, at her death after forty years in the desert, wrote a message in the sand asking to be buried there—intercede with the Virgin on behalf of Gretchen. One more penitent woman, "once called Gretchen," speaks thanks to the Mater Gloriosa for having heeded her prayers on behalf of "my love of old." With Gretchen's reappearance, the immense circle of the poem is closed. The Mater Gloriosa grants to Gretchen that she may lead Faust "to higher spheres." In eight of the most celebrated and the most densely beautiful lines of the world's poetry, a mystic chorus speaks of heaven as the place where parable becomes reality, where earthly imperfection is made perfect, where the indescribable is achieved.

Mahler discussed this close in a letter he wrote to his wife in June 1909: "It is all an allegory to convey something that, no matter what form it is given, can never be adequately expressed. Only the transitory can be described; but what we feel and surmise but will never attain (or experience as an actual event), in other words, the intransitory that lies behind all experience, that is indescribable. That which draws us by its mystic force, that which every created thing… feels with absolute certainty at the very center of its being, that which Goethe here—again using an image—calls the Eternal Feminine—that is to say, the resting-place, the goal, as opposed to striving and struggling toward the goal (the eternal masculine)—that is the force of love, and you are right to call it by that name."

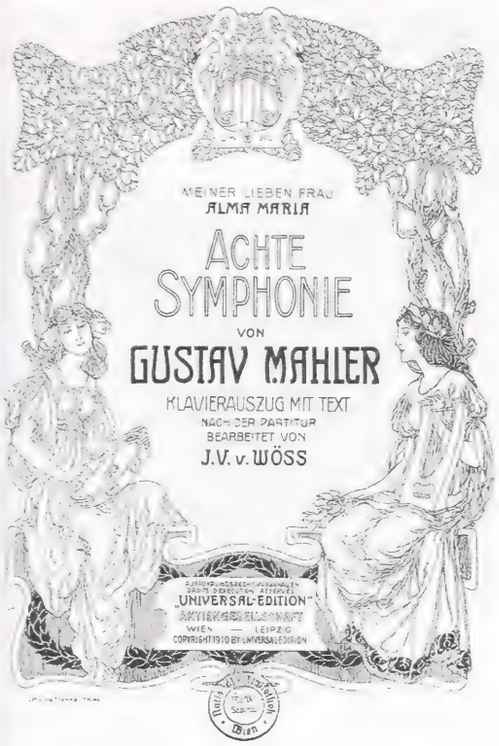
In April 1926, Anton Webern conducted what must by all accounts have been two overwhelming performances of Mahler's Eighth Symphony. Describing them to Schoenberg, he wrote: "In [the first part] I set a real Allegro impetuoso; in no time the movement was over, like a gigantic prelude to the second." This "impetuous" allegro is precisely what Mahler specifies as he hurls the first words of the *Veni, creator spiritus* at us. Not only is the tempo itself quick, but the musical events create a sense of utmost urgency. Moreover, as soon as the chorus resumes, the violins, imitated by all the high woodwinds, add a new melody of sweeping physical energy.

Mahler's treatment of what he regarded as "the cardinal point of the text" and the bridge to *Faust*, the "*Accende lumen sensibus*," tells us something important about his verbal inversions. His first introduction of that line by the soloists is quiet. But the word order is reversed—"*Lumen accende sensibus*"—and the great outburst with all voices in unison,





including those of the children, coincides with the first presentation of the line in its proper order. The change there of texture, tempo, and harmony makes this the most dramatic stroke in the symphony, and the effect is heightened by the breath-stopping comma that breaks the word "*accende*" in two.



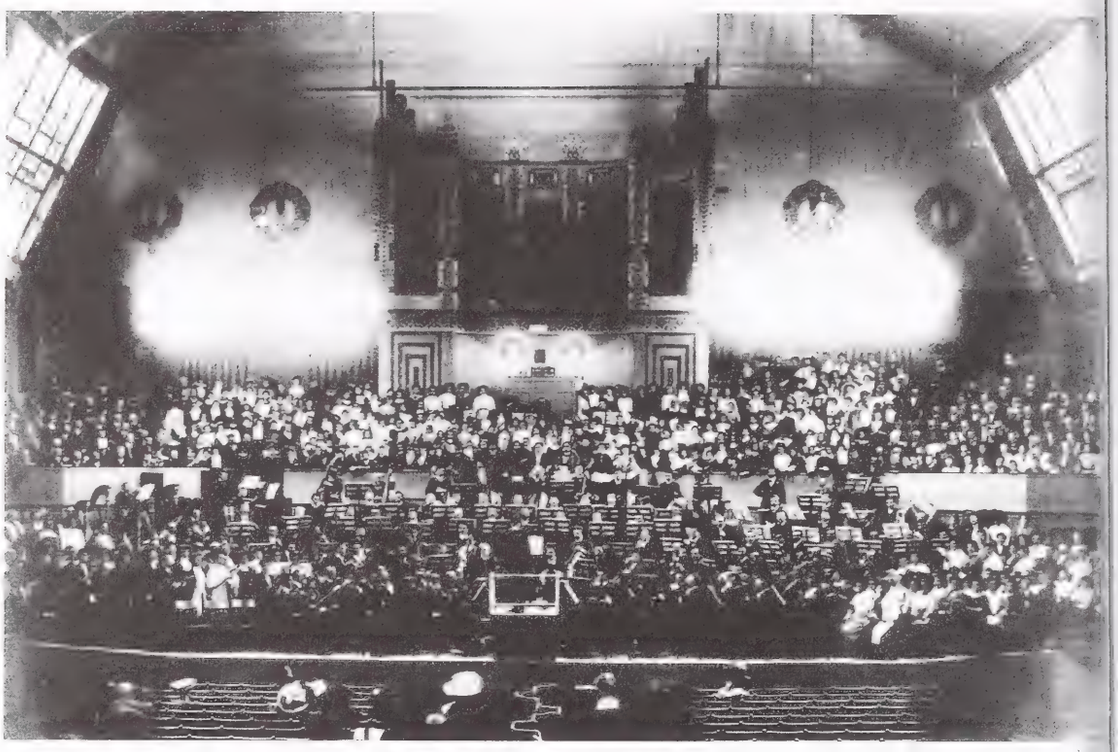
The piano score of Mahler's Eighth Symphony

Reflecting the difference between Goethe's discursive and theatrical rhapsodies and the concentrated plainness of the medieval hymn, Part II of Mahler's symphony is as expansive as Part I was ferociously compressed. He begins with a miraculous piece of landscape painting, a broadly drawn prelude, hushed and slow, whose elements are recapitulated and expanded in the first utterances of the anchorites and angels. Goethe's spiritual-operatic spectacle draws lively musical response from Mahler. In some ways this movement is like a song cycle, as Pater Ecstaticus, Pater Profundus, the angel choirs, Doctor Marianus, and the three penitent women bring us their reflections and prayers, each articulated with marvelous individuality. At the same time, and again parallel to this part of Goethe's composition, much of Mahler's music is recapitulation, even hearkening back to parts of the first movement. This symphony, like *Faust* itself, is something to be lived with for a long time so that the richly intricate network of references and allusions might take on clarity.

The final summons of Doctor Marianus to look up to the Virgin's redeeming visage—"*Blicket auf!*"—rises to a rapt climax. This is the beginning of the finale within the finale. Then, after long moments of suspense, the Chorus mysticus intones the poet's reflections on now and later, here and beyond, image and reality. But, as he does in his *Resurrection* Symphony, Mahler gives over the power to music without words. Brass instruments, organ, drums, plucked strings, bells, all invoke the symphony's opening phrase—"*Veni, creator spiritus*"—but now its dissonances, the tense upward leap of a seventh, stretched now in a still greater leap of a ninth, are dissolved in concord, in the roar of the final, long chord of E-flat major. We are home. Prayer has become affirmation. "We have arrived—we are at rest—we possess what we could only strive and struggle for on earth."

—From notes by Michael Steinberg

Text and translation begin on page 19.



Mahler conducting a rehearsal for the premiere of his Eighth Symphony in Munich, September 1810

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TEXT AND TRANSLATION

Mahler Symphony No. 8

English translation ©Donna Hewitt-Didham,
commissioned originally by the Boston Symphony Orchestra

Part I. *Hymn, Veni, creator spiritus*

Veni, creator spiritus,	Come, Creator Spirit
Mentes tuorum visita,	Visit these Thy souls,
Imple superna gratia,	Fill them with heavenly grace
Quae tu creasti pectora.	Whom Thou hast created of Thy spirit.
Qui diceris Paraclitus,	Who art called Comforter,
Altissima donum Dei,	Supreme Gift of God,
Fons vivus, ignis, caritas	Living Fountain, Fire, Love,
Et spiritalis unctio.	And the Anointing of the Soul.
Infirma nostri corporis	Our feeble flesh
Virtute firmans perpeti,	Make ever strong in Virtue,
Accende lumen sensibus,	Kindle our Reason with Light.
Infunde amorem cordibus.	Infuse our hearts with Love.
Hostem repellas longius	Our enemies be driven far from us.
Pacemque dones protinus,	Give us peace continually.
Ductore sic te praevio	Thus shall we, if Thou guide us,
Vitemus omne pessimum.	Avoid all grievous ill.
Tu septiformis munere	Thou of the sevenfold Gifts,
Digitus paternae dexterae	Finger upon the right hand of the Father,
[Tu rite promissum Patris,	Thou, True Promise of the Father,
Sermone ditans guttura.]*	Giveth the gift of Speech unto our tongues.
Per te sciamus da Patrem,	Grant that we may perceive through Thee, Father,
Noscamus [atque] Filium,	May we know, O son, through Thee;
[Te utriusque] Spiritum	And through Thee, Spirit, in both indwelling,
Credamus omni tempore.	May we ever believe.
Da gaudiorum praemia,	Give us the reward of Joy,
Da gratiarum munera,	Give us the gift of Grace,
Dissolve litis vincula,	Loosen the bonds of Strife,
Adstringe pacis foedera.	Make us to preserve Peace.
Gloria Patri Domino,	Glory be to the Father, our Lord,
Deo sit gloria et Filio	Glory be to God, and to the Son
Natoque, qui a mortuis	Begotten, who was raised
Surrexit, ac Paraclito	From Death and to Thee, Comforter,
In saeculorum saecula.	From age to age.

**Brackets indicate text omitted by Mahler*

INTERMISSION

Part II. Final Scene from Goethe's *Faust*

Mountain glens, forest, rock, solitude. Holy Anchorites sheltering in the clefts of rocks, scattered at various heights along the cliffs.

CHOIR AND ECHO

Waldung, sie schwankt heran,	Upward the forests sway,
Felsen, sie lasten dran,	Great rocks upon them weigh,
Wurzeln, sie klammern an,	Roots here securely cling,
Stamm dicht an Stamm hinan.	Trunks densely pressing in.
Woge nach Woge spritzt,	Wave on wave breaks to spray,
Höhle, die tiefste, schützt.	Caves, deepest, refuge lend.
Löwen, sie schleichen stumm,	Lions, who silent prowl,
Freundlich um uns herum,	Friendly about us come,
Ehren geweihten Ort,	Honor this hallowed place,
Heiligen Liebeshort.	Love's holy hermitage.

PATER ECSTATICUS (*floating up and down*)

Ewiger Wonnebrand,	Rapture's eternal fire,
Glühendes Liebesband,	Love's incandescent bonds,
Siedender Schmerz der Brust,	Pain that seethes in my breast,
Schäumende Gotteslust.	Gleaming, divine desire,
Pfeile, durchdringet mich,	O Arrows, pierce through me,
Lanzen, bezwinget mich,	Spears, make me to submit,
Keulen, zerschmettert mich,	Cudgels, o shatter me,
Blitze, durchwettert mich!	And, Lightning, storm through me;
Dass ja das Nichtige	That all vain Nothingness
Alles verflüchtige,	Vanish in vaporous haze!
Glänze der Dauerstern,	Gleam of the constant star,
Ewiger Liebe Kern!	Immortal Love's true flower.

PATER PROFUNDUS (*in the lower region*)

Wie Felsenabgrund mir zu Füssen	As rocky chasms at my feet
Auf tiefem Abgrund lastend ruht,	Rest heavy on the deepcleft gorge,
Wie tausend Bäche strahlend fliessen	And as a thousand brooks flow, sparkling,
Zum grausen Sturz des Schaums der Flut,	Toward the foaming torrent's fearsome fall,
Wie strack, mit eig'nem kräft'gen Triebe,	As, straight, the tree, of its own powerful bent,
Der Stamm sich in die Lüfte trägt,	Bears itself upward into air,
So ist es die allmächt'ge Liebe,	Even so is almighty Love,
Die alles bildet, alles hegt.	Which fashions all things, and which cares for all.
Ist um mich her ein wildes Brausen,	There is about me here a savage raging.
Als wogte Wald und Felsengrund!	As though the very rocks, the forests heaved!
Und doch stürzt, liebevoll im Sausen,	Yet, the abundant waters, full of love, for all their raging,
Die Wasserfülle sich zum Schlund,	Cast themselves headlong down, into the gorge,
Berufen gleich das Tal zu wässern;	Summoned forthwith to water all the vale;
Der Blitz, der flammend niederschlug,	The lightning which, bright flaming, earthward struck,

Die Atmosphäre zu verbessern,
Die Gift und Dunst im Busen trug:

Sind Liebesboten, sie verkünden,
Was ewig schaffend uns umwallt.

Mein Inn'res mög' es auch entzünden,

Wo sich der Geist, verworren, kalt,
Verquält in stumpfer Sinne Schranken,

Scharf angeschloss'nem
Kettenschmerz
O Gott! beschwichtige die Gedanken,
Erleuchte mein bedürftig Herz!

To purify the air,
Which held foul vapors and vile
poisons in its breast:
These are Love's heralds, they declare,
That which, ever creating, here holds
sway.
O that it might suffuse my inmost self
with fire,
Where my perplexed soul, and cold,
Vexes itself within the narrow confines
of dulled sense,
Endures the chafe of shackles harshly
clasped.
O God! quiet my thoughts,
Fill my sore wanting heart with Light.

CHOIR OF ANGELS

(*soaring in the upper atmosphere, bearing Faust's immortal soul*)

[*The last four lines are sung simultaneously with the Choir of Blessed Children.*]

Gerettet ist das edle Glied
Der Geisterwelt vom Bösen:
Wer immer strebend sich bemüht,
Den können wir erlösen,
Und hat an ihm die Liebe gar
Von oben teilgenommen,
Begegnet ihm die sel'ge Schar
Mit herzlichem Willkommen.

Delivered is our noble member
Of the spirits' realm from evil:
That soul who ever diligently strives
We can redeem,
And if it be that Love indeed
Lend him of her favor, from on high,
The sainted hosts will greet that soul
With heartfelt welcome.

A CHOIR OF BLESSED CHILDREN (*circling about the highest peaks*)

Hände verschlinget euch
Freudig zum Ringverein,
Regt euch und singet
Heil'ge Gefühle drein.
Göttlich belehret,
Dürft ihr vertrauen,
Den ihr verehret,
Werdet ihr schauen.

Hands clasp you
Joyfully, join in a ring,
With holy fervor now,
Leap you and sing.
Having been taught of God,
You may believe:
Him whom you have adored,
You shall perceive.

CHORUS OF YOUNGER ANGELS

Jene Rosen aus den Händen
Liebend heil'ger Büsserinnen,
Halfen uns den Sieg gewinnen
Und das hohe Werk vollenden
Diesen Seelenschatz erbeuten.
Böse wichen, als wir streuten,
Teufel flohen, als wir trafen.
Statt gewohnter Höllenstrafen

Fühlten Liebesqual die Geister;
Selbst der alte Satans Meister
War von spitzer Pein durchdrungen.
Jauchzet auf! es ist gelungen.

'Twas those roses from the hands
Of pious loving penitent women,
Helped us make the victory ours
And achieve our noble work,
To win this treasured soul as booty.
Evil cowered where we strewed them,
Devils fled as they were struck.
The specters felt not hell's own
torments,
But knew Love's agonies instead;
Even that ancient prince of devils
Himself, was riven with sharpest pain!
Rejoice! the victory is attained!

Please turn the page quietly.

MORE PERFECT ANGELS (*two companies and a single voice*)

Uns bleibt ein Erdenrest
Zu tragen peinlich
Und wär er von Asbest,

Er ist nicht reinlich.
Wenn starke Geisteskraft
Die Elemente
An sich herangerafft,
Kein Engel trennte
Geeinte Zweinatur
Der innigen beiden,
Die ewige Liebe nur
Vermag's zu scheiden.

To us remains an earthly relic
We must bear with pain,
Which, though it were made of asbestos,
Is not clean.
When once the strong power of the soul
Has drawn
The Elements unto itself,
No angel can divide
The conjoint double nature
Of the ardent pair;
Eternal Love alone
Has power to part them.

THE YOUNGER ANGELS (*divided as before*)

Ich spür soeben,
Nebelnd um Felsenhöh,

Ein Geisterleben,
Regend sich in der Näh.
Seliger Knaben
Seh' ich bewegte Schar,
Los von der Erde Druck,
Im Kreis gesellt,
Die sich erlaben
Am neuen Lenz und Schmuck
Der obern Welt.
Sei er zum Anbeginn,
Steigendem Vollgewinn,
Diesen gesellt!

Here now I seem to see,
Drift like a haze about the craggy heights,
A spirit life,
Which stirs but closely by.
Of sainted boys
I see a moving host,
Free from the press of earth,
United in a circle,
Who feast their eyes
Upon the new spring and the flowers
Of the celestial world.
As he begins to rise,
To greater, perfect gain,
Let him first find fellowship with these!

A CHOIR OF BLESSED CHILDREN

Freudig empfangen wir
Diesen im Puppenstand;
Also erlangen wir
Englisches Unterpfand.
Löset die Flocken los,
Die ihn umgeben.
Schon ist er schön und gross
Von heiligem Leben.

With joy we will receive
This youth, as yet unfledged,
For thus may we achieve
Angels' society.
Loosen the silken flakes,
Which yet enshroud him;
Already he grows tall and fair,
Surrounded by this holy life.

DOCTOR MARIANUS (*in the highest, purest sphere*)

Hier ist die Aussicht frei,
Der Geist erhoben.
Dort ziehen Frauen vorbei,
Schwebend nach oben;
Die Herrliche mittenin,
Im Sternenkranze,
Die Himmelskönigin.
Ich seh's am Glanze
Höchste Herrscherin der Welt!
Lass mich im blauen
Ausgespannten Himmelszelt

Here is the vision clear,
The spirit lifted.
There women's forms pass by,
Drifting into the blue,
The Fairest, in their midst,
Circled about with stars,
The very Queen of Heaven.
I know that radiance,
Supreme Empress of the world!
Grant that, beneath the blue
And far flung canopy of Heaven,

Dein Geheimnis schauen!
Bill'ge was des Mannes Brust
Ernst und zart bewegt
Und mit heil'ger Liebeslust
Dir entgegen trägt.
Unbezwinglich unser Mut,
Wenn du hehr gebietest;
Plötzlich mildert sich die Glut,
Wenn du uns befriedest.

I may perceive your mystery!
Receive what moves the heart of man
Tenderly and deeply,
Which, in the sacred joy of Love,
Unto you he renders.
Nothing can subdue our courage,
If you, noble one, command us,
But our zeal is swiftly tempered,
If you speak to us of peace.

DOCTOR MARIANUS AND A CHOIR OF MEN

Jungfrau, rein im schönsten Sinne,
Mutter, Ehren würdig,
Uns erwählte Königin,
Göttern ebenbürtig.

Virgin, pure as pure is lovely,
Worthy to wear Honor's crown,
Our Queen, whom we have chosen,
And the equal of the gods.

FULL CHOIR

Dir der Unberührbaren,
Ist es nicht benommen,
Dass die leicht Verführbaren
Traulich zu dir kommen.
In die Schwachheit hingerafft,
Sind sie schwer zu retten.
Wer zereisst aus eig'ner Kraft
Der Gelüste Ketten?
Wie entgleitet schnell der Fuss
Schiefem, glattem Boden.

Has it not, Untouchable,
Ever been your way,
That, trusting, such may come to you
As have been lightly led astray.
Swept away in their own weakness,
They are hard to rescue.
Who in his own strength can break
The shackles of the fleshy lusts?
O how swiftly slips the foot
On ground both treacherous and steep!

CHORUS OF PENITENT WOMEN AND UNA POENITENTIUM

Du schwebst zu Höhen
Der ewigen Reiche,
Vernimm das Flehen,
Du Gnadenreiche,
Du Ohnegleiche!

You who soar unto the heights
Of the everlasting realms,
Hear our pleading,
You, All Gracious,
O you Matchless Virgin!

MAGNA PECCATRIX

Bei der Liebe, die den Füssen
Deines gottverklärten Sohnes
Tränen liess zum Balsam fliessen,
Trotz des Pharisäer Hohnes,
Beim Gefässe, dass so reichlich
Tropfte Wohlgeruch hernieder,
Bei den Locken, die so weichlich
Trockneten die heil'gen Glieder...

By the love, which o'er the feet
Of your Son, transfigured of God,
Shed warm tears, for soothing balm,
Faced the Pharisees' derision;
By the vial which so richly
Shed its fragrant odors round,
By the tresses which so softly
Then did dry those sacred limbs...

MULIER SAMARITANA

Bei dem Bronn, zu dem schon weiland
Abram liess die Herde führen,
Bei dem Eimer, der dem Heiland
Kühl die Lippe durft' berühren,
Bei der reinen reichen Quelle,
Die nun dorther sich ergiesset,

By the well, to which once
Abram let his flocks be led,
By the water jug which, cooling,
Was allowed to touch the Savior's lips,
By the pure, rich springing fountain
Which pours forth out of that place,

Please turn the page quietly.

Überflüssig, ewig helle,
Rings durch alle Welten fliesst...

Flooding over, clear forever,
Watering all the Universe...

MARIA AEGYPTIACA

Bei dem hochgeweihten Orte
Wo den Herrn man niederliess,
Bei dem Arm, der von der Pforte,
Warnend mich zurücke stiess,
Bei der vierzigjähr'gen Busse,
Der ich treu in Wüsten blieb,
Bei dem sel'gen Scheidegrusse,
Den in Sand ich niederschrieb...

By that place, above all sacred,
Where they laid the Lord to rest,
By the Arm which from the portal,
With stern warning forced me back,
By my penance, forty years,
Suffered in the wilderness,
By the blessed farewell greeting
Which I traced upon the sand...

ALL THREE

Die du grossen Sünderinnen
Deine Nähe nicht verweigerst,
Und ein büssendes Gewinnen
In die Ewigkeiten steigerst,
Gönn auch dieser guten Seele,
Die sich einmal nur vergessen,
Die nicht ahnte, dass sie fehle,
Dein Verzeihen angemessen!

You, who to grievous sinning women
Never have denied Your presence,
And to penitential merit
Raised them up, eternally,
Grant the same to this good spirit,
Who but once her creed forgot,
Who knew not that she should forfeit
Your just pardon utterly!

UNA POENITENTIUM (*once called Gretchen, making obeisance to the Virgin*)

Neige, neige,
Du Ohnegleiche,
Du Strahlenreiche,
Dein Antlitz gnädig meinem Glück.

Incline, incline,
You Matchless One,
You rich in radiance,
Graciously, incline your face unto my joy.

Der früh Geliebte,
Nicht mehr Getrübte,
Er kommt zurück.

My erstwhile love,
No longer sullied
Now returns to me.

BLESSED CHILDREN (*circling ever nearer*)

Er überwächst uns schon
An mächt'gen Gliedern,
Wird treuer Pflege Lohn
Reichlich erwidern.
Wir wurden früh entfernt
Von Lebechören;
Doch dieser hat gelernt,
Er wird uns lehren.

Already he has grown beyond us,
With his powerful limbs.
And the reward of faithful care
Richly he will return in kind.
We were taken early
From the living choirs;
But he has been well schooled,
And he will teach us.

GRETCHEN (UNA POENITENTIUM) (*stepping forward*)

Vom edlen Geisterchor umgeben,
Wird sich der Neue kaum gewahr,
Er ahnet kaum das frische Leben,

So gleicht er schon der heil'gen Schar.
Sieh wie er jedem Erdenbande
Der alten Hülle sich entrafft.

Und aus ätherischem Gewande

Surrounded by the noble spirit chorus,
This newest soul has little sense of self,
But faintly he perceives the new existence,

So like is he already to the sacred throng.
See how he strips away each earthly tie,
Each last remaining vestige of his former frame.

Till he at last, clothed in celestial vestments,

Hervortritt erste Jugendkraft!	Steps forth in the first glorious strength of youth!
Vergönne mir, ihn zu belehren,	O grant that I may be allowed to teach him;
Noch blendet ihn der neue Tag.	The light of the new day confounds him still.

MATER GLORIOSA

Komm! Hebe dich zu höhern Sphären,	Come! Lift you unto loftier spheres.
Wenn er dich ahnet, folgt er nach.	If he understands you, he will follow.

CHORUS MYSTICUS

Komm! Komm!	Come! Come!

DOCTOR MARIANUS

Blicket auf,...	Look up, ...

CHORUS MYSTICUS

Komm!	Come!

DOCTOR MARIANUS

...alle reuig Zarten!	...all you contrite, tender souls!

CHORUS MYSTICUS

Komm!	Come!

DOCTOR MARIANUS

Blicket auf, auf zum Retterblick,	Look up to that redeeming visage,
Alle reuig Zarten,	All you contrite, tender souls,
Euch zu sel'gem Glück	Thankfully to be translated
Dankend umzuarten,	Unto blissful happiness.
Werde jeder bess're Sinn	May every nobler instinct be
Dir zum Dienst erbötig;	Set at your disposal;
Jungfrau, Mutter, Königin,	Virgin, Mother, Majesty,
Göttin, bleibe gnädig!	Goddess, be you ever gracious!

CHILDREN'S CHOIR

Blicket auf!	Look up!

CHORUS MYSTICUS

Blicket auf,	Look up,
Alle reuig Zarten!	All you contrite, tender souls!
Blicket auf! Blicket auf!	Look up! Look up!
Werde jeder bess're Sinn	May every nobler instinct be
Dir zum Dienst erbötig;	Set at your disposal;
Jungfrau, Mutter, Königin,	Virgin, Mother, Majesty,
Göttin, bleibe gnädig.	Goddess, be you ever gracious!
Alles Vergängliche	All things which know decay
Ist nur ein Gleichnis;	Are but vain likeness.
Das Unzulängliche	All we could not attain
Hier wird's Ereignis,	Is here achieved.
Das Unbeschreibliche,	The indescribable,
Hier ist's getan;	Here it is done,
Das Ewig Weibliche	Eternal-*Anima*
Zieht uns hinan!	Compels us on!

'05 berkshire theatre festival

the main stage

side by side by sondheim **June 21 - July 9**

Music and lyrics by Stephen Sondheim, With music by Leonard Bernstein, Mary Rodgers, Richard Rodgers, Jule Styne; Continuity by Ned Sherrin, Directed by Gary M. English
The very best songs from America's greatest composer's most wonderful musicals, *Side by Side by Sondheim* with Arrested Development's Jessica Walter is BTF's Must See 2005 Season Opener.

equus **July 12 - 23**

By Peter Shaffer, Directed by Scott Schwartz
Alan Strang has done a terrible thing, and psychiatrist Martin Dysart needs to find out why in Peter Shaffer's shocking psychological.Nudity/adult themes. Not recommended for children.

american buffalo **July 26 - August 13**

By David Mamet, Directed by Anders Cato
In 1976 three raging, hopelessly disenfranchised characters in American Buffalo stormed across the country's consciousness, changing the American theatre forever. Adult themes. Not recommended for children.

souvenir **August 17 - September 3**

A play with music by Stephen Temperley, Directed by Vivian Matalon
Florence Foster Jenkins couldn't carry a tune in a bucket, but in 1943 she proved that deep pockets, a strong will and a passionate desire to sing can sell out Carnegie Hall!

the unicorn theatre

i do! i do! **May 26 - June 25**

Book and lyrics by Tom Jones, Music by Harvey Schmidt, Directed by Sarah Gurfield
Nominated for seven Tonys, an endearing story of a life framed by the musical highs and lows of a marriage made in roller coaster heaven, *I Do! I Do!* is the classic American musical.

the father **June 29 - July 16**

By August Strindberg, Translated, adapted and directed by Anders Cato
Strindberg's deep distrust and hostility toward women is at the soul of this psychologically riveting drama about marriage, obsession and insanity.

rat in the skull **July 20 - August 6**

By Ron Hutchinson, Directed by Dennis Garnhum
Secrets fester in a British interrogation cell where two enemies separated by a centuries old hatred, face off in a deadly game of truth and consequences.

my buddy bill **August 10 - August 20**

Wirtten and performed by Rick Cleveland, Directed by William Payne, a workshop production
After giving President Clinton a few tips on how to get his dog to stop piddling on the Presidential Seal on the Oval Office rug,Emmy-winning writer Rick Cleveland finds himself in a jet-set friendship with the leader of the free world!

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GUEST ARTISTS

Susan Neves



Making her BSO debut, dramatic soprano Susan Neves has been acclaimed internationally in such theaters as the Opéra-Bastille in Paris, Bavarian State Opera, Deutsche Oper Berlin, Gran Teatro del Liceu of Barcelona, and many others. She has won particular acclaim as a Verdi soprano of the first rank in roles including Abigaille in *Nabucco*, Lady Macbeth in *Macbeth*, Odabella in *Attila*, Elvira in *Ernani*, Leonora in *Il trovatore*, Elena in *I vespri siciliani*, Amelia in *Un ballo in maschera*, Elisabetta di Valois in *Don Carlo*, the title role in *Aida*, and Alice Ford in *Falstaff*. She has also been praised for her portrayal of Bellini's Norma as well as in such *verismo* roles as Giorgetta in Puccini's *Il tabarro* and the title role in *Tosca*. Other roles in her repertoire include Leonora in *La forza del destino*, Elisabetta in *Roberto Devereux*, and the title role in Ponchielli's *La Gioconda*. Highlights of Susan Neves's recent seasons include a new production of *Norma* at the Teatro Felice in Genoa, *Nabucco* in Berlin and Bilbao, and *Ernani* in Parma. She sang her first Gulnara in Verdi's *Il corsaro* in Barcelona. She has appeared as Abigaille at the Metropolitan Opera, Teatro Carlo Felice in Genoa, and the Chorégies d'Orange, and appeared as Norma in Genoa. A native New Yorker, Susan Neves completed her studies at the Manhattan School of Music. As a winner of the International Luciano Pavarotti Vocal Competition, Ms. Neves made her debut with the Opera Company of Philadelphia as Donna Elvira in Mozart's *Don Giovanni*. Following appearances in supporting roles with the Metropolitan Opera, San Francisco Opera, and Chicago Lyric Opera, she made her European debut in 1990 with the Dutch Radio Orchestra in Utrecht. Of Portuguese background, Ms. Neves made her debut at the Teatro São Carlos as Giorgetta in *Il tabarro*. She has also been heard at the Bregenz Festival, in Strasbourg, Bonn, Montreal, and Santiago; at the Casals Festival in San Juan; and Toulon, Nimes, and Vancouver, among many other cities and venues. She also appears frequently in concert repertoire including Rossini's *Stabat Mater*, the Verdi Requiem, and Britten's *War Requiem*.

Deborah Voigt



Deborah Voigt is hailed by the world's critics and audiences for her portrayals in the operas of Wagner and Richard Strauss as well as many Verdi and Puccini roles. She has sung in Wagner's *Tristan und Isolde*, *Die Walküre*, *Lohengrin*, *Tannhäuser*, and *Der fliegende Holländer* and in Strauss's *Ariadne auf Naxos*, *Elektra*, *Die Frau ohne Schatten*, *Salome*, *Die ägyptische Helena*, and *Friedenstag*, adding the Marschallin in *Der Rosenkavalier* to her repertoire in Berlin earlier this year. At Tanglewood this month Ms. Voigt participates in Mahler's Symphony No. 8 conducted by James Levine on the BSO's Opening Night; gives a solo recital with pianist Brian Zeger, and appears in concert performances of *Die Walküre*, Act I (as Sieglinde) and *Götterdämmerung*, Act III (singing Brünnhilde for the first time anywhere) with James Levine and the Tanglewood Music Center Orchestra. At the end of July she joins Barbara Cook and Dianne Reeves at the Hollywood Bowl for a program called "Great American Women." During the 2005-06 season, Ms. Voigt appears at the Metropolitan Opera as Tosca (her first time in that role at the Met) and as Leonora in *La forza del destino*. She adds a new role to her repertoire with Ponchielli's *La Gioconda* in Barcelona and sings recitals in Boston, Berkeley, Dresden, and Valencia. Deborah Voigt's 2004-05 season included Elisabeth in *Tannhäuser* and Amelia in *Un ballo in maschera* at the Met, Wagner's *The Flying Dutchman* with James Levine and the Boston Symphony, Leonore in a concert performance of *Fidelio* at Carnegie Hall, a Richard Strauss Festival at the Deutsche Oper Berlin, Act II of *Tristan und Isolde* with Ben Heppner in Cincinnati, Schoenberg's *Erwartung* with Daniel Barenboim and the Chicago Symphony; Berg's Seven Early Songs with the New York Philharmonic, and performances celebrating Lyric Opera of Chicago's 50th anniversary. In Europe she sang in Berlin, Toulouse, Paris, and Brussels. For

the Augusta Symphony's 50th anniversary she gave the world premiere of Stephen Paulus's *Erotic Spirits*, which she will reprise with the American Composers Orchestra at Carnegie Hall next season. Ms. Voigt made her Carnegie Hall solo recital debut in April 2004. She records exclusively for EMI Classics, and will release her second solo recording, "American Songs," with pianist Brian Zeger, this fall. Her first solo disc, "Obsessions," featured scenes and arias from operas by Wagner and Strauss. Among many other complete opera recordings, she was Isolde for a live recording of the 2003 Vienna *Tristan und Isolde* released by Deutsche Grammophon. A devotee of Broadway and American song, she has appeared in benefit concerts for Broadway Cares/Equity Fights AIDS and for the New York Theater Workshop, on whose Board of Trustees she serves. After studying at the California State University at Fullerton and in San Francisco Opera's Merola Program, Deborah Voigt won first prize at the Luciano Pavarotti Vocal Competition in Philadelphia, and the Gold Medal in Moscow's Tchaikovsky Competition. She holds France's Chevalier de l'Ordre des Arts et des Lettres and was named *Musical America*'s Vocalist of the Year 2003. Deborah Voigt made her BSO debut as soloist in Mozart's Requiem in December 1991, returning two months later to replace Jessye Norman in the Verdi Requiem. She made her Tanglewood debut singing her first Salome, in concert with Seiji Ozawa and the BSO, in August 2001, and appeared with the BSO most recently this past March as Senta in *The Flying Dutchman* led by James Levine. In January 2006 she will rejoin Mr. Levine and the BSO for performances of Beethoven's *Missa Solemnis*.

Heidi Grant Murphy



Heidi Grant Murphy has appeared with many of the world's finest opera companies and symphony orchestras, notably the Metropolitan Opera, Salzburg Festival, Frankfurt Opera, Netherlands Opera, and Opera National de Paris. She has sung as soloist with the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Munich Philharmonic, New York Philharmonic, Philadelphia Orchestra, and Vienna Philharmonic. During the 2004-05 season, Heidi Grant Murphy gave the world premiere of Augusta Read Thomas's *Gathering Paradise* with the New York Philharmonic and Lorin Maazel, later repeating the piece with Maazel and the Chicago Symphony Orchestra. She was a soloist in Mahler's Symphony No. 8 for James Levine's inaugural concerts as music director of the BSO at Symphony Hall and Carnegie Hall, and sang Kaija Saariaho's *Cinq Reflets de L'Amour de loin* with the Los Angeles Philharmonic and Esa-Pekka Salonen in Walt Disney Hall. She appeared with Andrew Litton and the Dallas Symphony Orchestra in Orff's *Carmina burana* in Dallas and at Carnegie Hall, sang Roberto Sierra's *Beyond the Silence of Sorrow* with the New Mexico Symphony Orchestra, and gave concerts with the Saint Paul Chamber Orchestra and Germany's Sudwestrundfunk Sinfonieorchester. At the Metropolitan Opera in spring 2005 she performed the role of Servilia in Mozart's *La clemenza di Tito*. Heidi Grant Murphy's discography includes two discs released in fall 2004: a disc of new and classic Latin love songs, "Suenos de Amor," and a holiday disc, "The Gifts of Christmas," both for Koch International Classics. Her recording of musical theater standards, "Times Like This," was released in March 2003. Additional recordings are on the Deutsche Grammophon, Arabesque, and Delos labels. Ms. Murphy can also be heard in the role of Johanna in the Grammy-nominated *Sweeney Todd* for the New York Philharmonic's private label. Ms. Murphy made her Boston Symphony debut in February 1991 as a soloist in Mozart's *Great* C minor Mass, and returned most recently for Mahler's Symphony No. 8 in October 2004 at Symphony Hall and Carnegie Hall. She last appeared at Tanglewood in July 2002, as a soloist in Mozart's Requiem.

Yvonne Naef



Mezzo-soprano Yvonne Naef has been consistently acclaimed since her debut as Azucena in a new production of Verdi's *Il trovatore* at the Royal Opera House, Covent Garden. In March 2004, with James Levine conducting, she made her Metropolitan Opera debut singing Fricka in *Das Rheingold* and *Die Walküre* and Waltraute in *Götterdämmerung*. A regular guest on the world's foremost operatic and concert stages, she has appeared with Zurich Opera for *Un ballo in maschera* and *Khovanshchina*; Hamburg State Opera in *Boris Godunov*, Berio's *La vera storia*, *Il trovatore*, and *Carmen*; at the Salzburg Festival in *Les Troyens* and *Don Carlo*; at Belgium's Théâtre de la Monnaie in *Oedipus Rex*, the Bayreuth Festival in Wagner's *Ring*, La Scala in *Les Contes d'Hoffmann*, the Vienna State Opera in *Tannhäuser* and *Don Carlo*, Deutsche Oper Berlin in *Aida* and *Il trovatore*, and Monte Carlo Opera in *Anna Bolena*. Other engagements include new productions of *Tristan und Isolde* with the Opéra National de Paris, Dukas's *Ariane et Barbe-Bleue* with Zurich Opera, her return to the Metropolitan Opera for *Die Walküre* and *Aida*, *Das Rheingold* in concert with Sir Simon Rattle in London, and concert performances in Paris, Zurich, Hamburg, Vienna, and New York. Ms. Naef has worked with such conductors as James Levine, Christian Thielemann, Lorin Maazel, Rafael Frühbeck de Burgos, Franz Welser-Möst, Valery Gergiev, Sir Roger Norrington, Christoph Eschenbach, and Jeffrey Tate. A native of Switzerland, she made her stage debut in Rossini's *Cenerentola*. In the early years of her career, she was a member of the opera companies of St. Gallen/Switzerland and Wiesbaden/Germany. Prior to her Boston and New York appearances in Mahler's Eighth Symphony, Yvonne Naef made her Boston Symphony debut in a 2003 Tanglewood performance of Verdi's Requiem, her only previous Tanglewood appearance. Her most recent performances with the orchestra were in Mahler's Symphony No. 8 at Symphony Hall and Carnegie Hall in October 2004, James Levine's inaugural concerts as BSO music director.

Jane Henschel



Jane Henschel was born in Wisconsin, studied at the University of Southern California, and subsequently moved to Germany. In concert she has appeared with the Berlin Philharmonic, London Symphony, BBC Symphony, Philadelphia Orchestra, the Orchestre de la Suisse Romande, and the Orchestre de Radio France, under Ozawa, Conlon, Maazel, Rattle, Janowski, Colin Davis, Andrew Davis, and Schoenwandt. Her recordings include Krása's *Verlobung im Traum* (Zagrosek for Decca), *The Rake's Progress* (Ozawa for Philips Classics), Albéniz's *Merlin* with Domingo (Grammy Award, 2001) and *Henry Clifford* (both for Decca), Britten's *The Turn of the Screw* (Daniel Harding for EMI/Virgin; *Gramophone* Award, 2003) and Mahler's Eighth Symphony for EMI with the CBSO and Rattle. In opera, Ms. Henschel has sung Baba the Turk at the Glyndebourne, Saito Kinen, and Salzburg festivals; Brangäne for Los Angeles Opera and the Paris Opera; Klytemnestra for San Francisco Opera, the Principessa (*Suor Angelica*) with the Royal Concertgebouw Orchestra and Chailly, *Dialogues des Carmélites* in Amsterdam; the Kostelnička (*Jenůfa*) under Ozawa in Japan, and Kabanicha (*Kátya Kabanová*) for the Salzburg Festival. For the Royal Opera, Covent Garden, she has sung Fricka and Waltraute under Haitink, Ulrica (*Un ballo in maschera*) under Gatti, Klytemnestra under Thielemann, and Mrs. Grose (*The Turn of the Screw*) under Colin Davis and Daniel Harding. At La Scala, Milan, she has sung Herodias under Chung, Cassandre (*Les Troyens*) under Colin Davis, and Waltraute under Muti. Her roles at the Bavarian State Opera, Munich, include Herodias, Klytemnestra, Ulrica, Mistress Quickly, and Ortrud; at the Deutsche Oper, Berlin, Klytemnestra, Herodias, and Ortrud; and at the Vienna State Opera, Klytemnestra, Fricka and Mistress Quickly. It is the Nurse (*Die Frau ohne Schatten*) that has become her signature role, one which she has sung in Amsterdam, London, Los Angeles, Munich, Paris, Vienna, Berlin, and at the Metropolitan Opera. This past season, Jane Henschel sang Erda in the new *Ring* for the Royal Opera, Covent Garden (under Pappano), Auntie (*Peter Grimes*) in Salzburg with Rattle, and

WHEN YOU GIVE,
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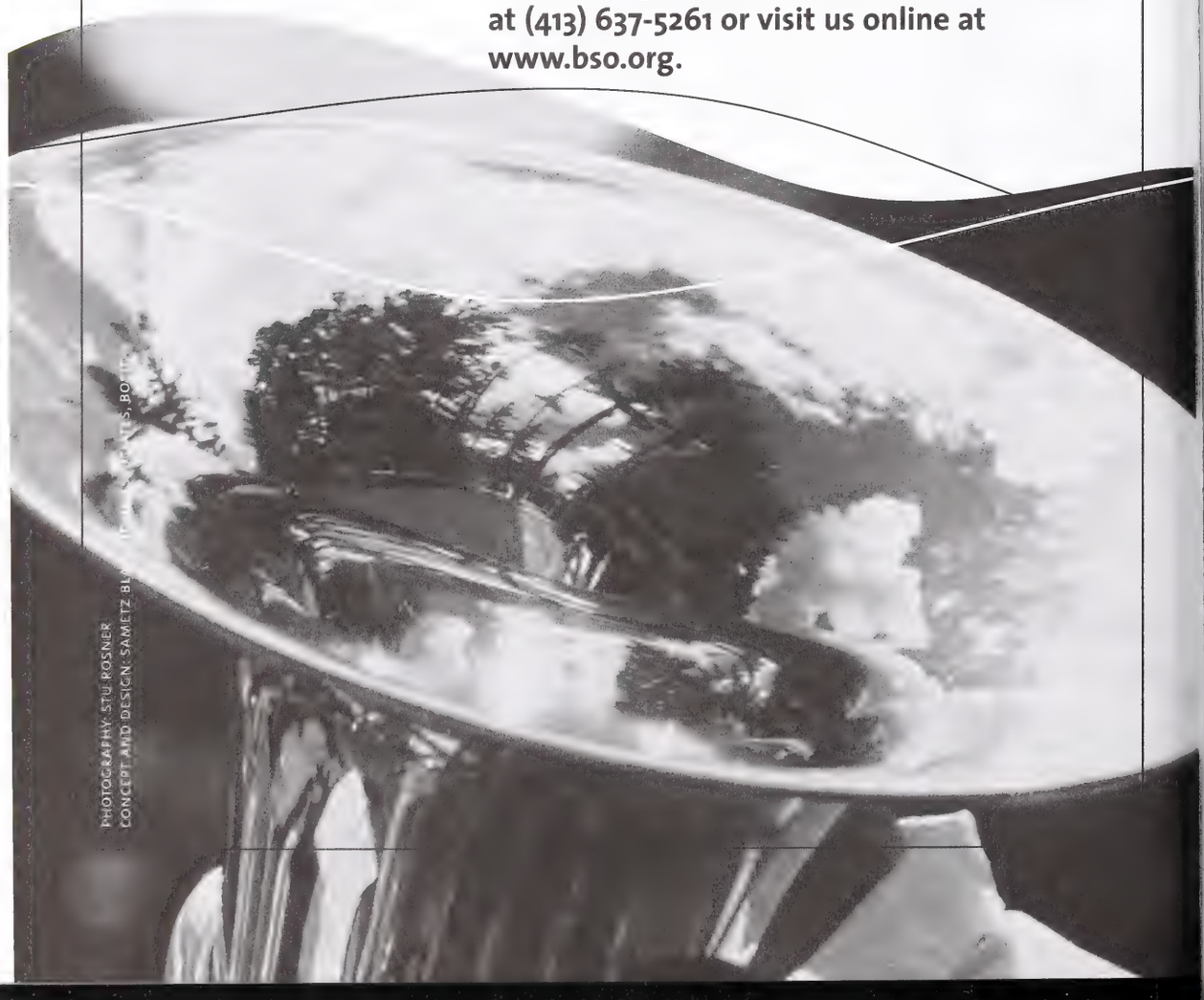
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Mistress Quickly under Nagano for Los Angeles Opera. Future engagements include returns to the opera houses of London, Paris, Munich, Vienna, and Barcelona, as well as concert appearances with the Oslo Philharmonic, Deutsches Symphony Orchestra, and Dresden Staatskapelle. For her BSO debut in December 1995, Jane Henschel sang Baba the Turk in Stravinsky's *The Rake's Progress* led by Seiji Ozawa. Since then she has appeared with the BSO as Herodias in a concert staging of *Salome* at Tanglewood under Ozawa in August 2001, and as the Grandmother in Falla's *La vida breve* under Rafael Frühbeck de Burgos also at Tanglewood, in July 2003.

Johan Botha



Making his BSO debut this evening, South Africa-born tenor Johan Botha is one of the leading tenors of his generation. Since his first engagements in Kaiserslautern, Hagen, Dortmund, and at the Bonn Opera, he has gone on to perform on all of the major opera and concert stages in the world, including the Gran Teatre del Liceu in Barcelona, the state operas of Berlin and Dresden, the Lyric Opera of Chicago, the Grand Théâtre Geneva, the Hamburg State Opera, the Royal Opera House, Covert Garden, Opera Los Angeles, La Scala in Milan, Paris's Opéra-Bastille and Châtelet, the Salzburg Festival, the Vienna Volksoper, and Opera Australia in Sydney. He regularly appears with the Metropolitan Opera in New York and with the Vienna State Opera, where his repertoire includes *Daphne*, *Cavalleria rusticana*, *Don Carlo*, *Fidelio*, *Lohengrin*, *Die Meistersinger*, *Tosca*, *Parsifal*, and *Die Frau ohne Schatten*, among others. Besides his deep commitment to the opera stage, Johan Botha regularly appears in concert performances as well. His concert appearances include collaborations with the Bergen Philharmonic Orchestra, the Boston Symphony Orchestra, the Cleveland Orchestra, the Royal Philharmonic Orchestra of London, the London Symphony Orchestra, the Munich Philharmonic Orchestra, the RSO-Vienna, and the WDR Cologne as well as engagements in Barcelona, Dresden, Madrid, Oslo, and repeatedly in his chosen home town of Vienna, to name a few.

Eike Wilm Schulte



Born in Germany, Eike Wilm Schulte began his international career in 1988 at the Bayreuth Festival. Since then he has appeared in most of the world's great opera houses and concert halls, in Berlin, Munich, Hamburg, Dresden, Vienna, Salzburg, Geneva, Zurich, Paris, Brussels, Amsterdam, Barcelona, Madrid, London, Edinburgh, Milan, Rome, Florence, New York, Chicago, Philadelphia, Cleveland, San Francisco, and Tokyo. Mr. Schulte's opera repertoire includes the roles of Wagner's Beckmesser, Amfortas, Klingsor, Kurwenal, the Herald, Günther, and Wolfram, as well as Pizarro, the Musiklehrer, Faninal, Germont, and Alidoro. Recent opera engagements include Beckmesser in London, Paris, New York, Munich, Vienna, and Berlin; Klingsor in Salzburg, Lucerne, and Edinburgh; Amfortas in Berlin and Leipzig; the Herald in Berlin; Faninal in Munich and London; Pizarro in Berlin, Milan, and Dresden; Alidoro in San Francisco, Munich, and Dresden; Germont in Vienna, and Klingsor in Cleveland. Forthcoming opera engagements include Beckmesser in Toulouse and on tour in Japan; Klingsor in Leipzig; the Herald in New York; Pizarro in Geneva, Leipzig, and New York, and the Spirit Messenger in Munich and Madrid. Mr. Schulte is also in constant demand as a concert singer, primarily for such works as Haydn's *Creation*, Brahms's *German Requiem*, Orff's *Carmina burana*, Beethoven's Ninth Symphony and *Missa Solemnis*, Mahler's Eighth Symphony and *Lieder eines fahrenden Gesellen*, Mendelssohn's *Elijah*, Schumann's *Faust Scenes*, Act II of Wagner's *Parsifal*, and Schoenberg's *Gurrelieder*. He has sung with many great orchestras and conductors, among them Abbado, Barenboim, Frühbeck de Burgos, Dohnányi, Levine, Mehta, Muti, Ozawa, Sawallisch, Sinopoli, and Thielemann. Mr. Schulte made his Boston Symphony debut in the October 2004 Boston and New York performances of Mahler's Symphony No. 8 under James Levine. This is his Tanglewood debut.

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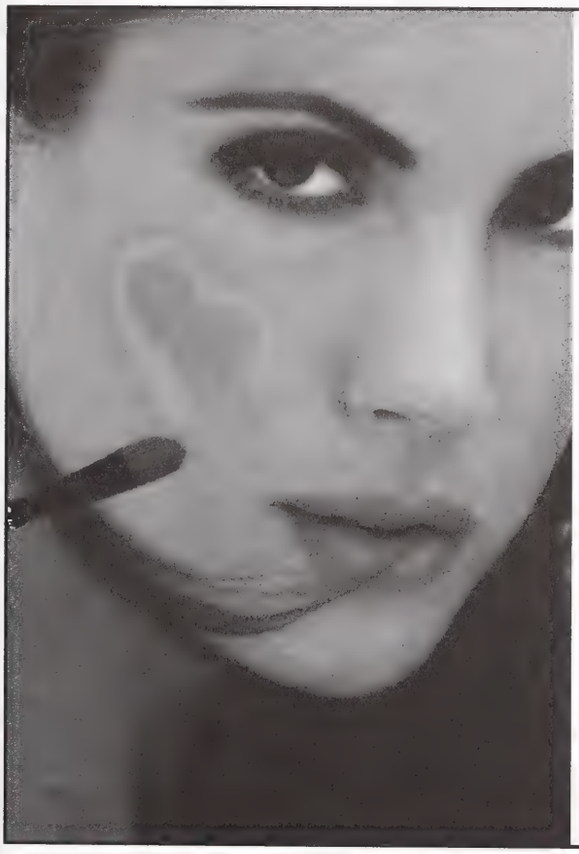
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John Relyea



Winner of the 2003 Richard Tucker award, John Relyea is rapidly establishing himself as one of today's finest bass-baritones. This season, Mr. Relyea appeared at the Metropolitan Opera as Garibaldo in the new production of *Rodelinda* and as Figaro in *The Marriage of Figaro*. He also returned to Seattle Opera as the Four Villians in *Les Contes d'Hoffmann* and made appearances with the Boston Symphony, the Montreal Symphony Orchestra, and the Opera Orchestra of New York. This summer he appears at the Edinburgh Festival, Tanglewood, the BBC Proms, and with the Berlin Philharmonic. Next season he makes his Vienna State Opera debut as Escamillio in *Carmen* and returns in the spring as Figaro. He returns to the Metropolitan Opera as Figaro, Garibaldo, and Raimondo in *Lucia di Lammermoor*; Covent Garden as Banquo in *Macbeth,* and San Francisco Opera as Figaro. He also makes appearances with the Berlin Philharmonic (televised live on New Year's Eve), the New York Philharmonic, and the Atlanta Symphony. Mr. Relyea appears frequently with the Metropolitan Opera, where he made his debut as Alidoro in *La Cenerentola*; he also maintains a connection to San Francisco Opera, where he was an Adler Fellow. In Europe, Mr. Relyea has appeared at the Royal Opera, Covent Garden; Paris Opera; Munich State Opera, and in concert versions of *Oedipe* (in the title role) and *Bluebeard's Castle* (as Bluebeard) at the Edinburgh Festival. In concert he has appeared with the major U.S. orchestras and the Israel Philharmonic, and in Europe with the London Symphony Orchestra, Monnaie Orchestra, Swedish Radio Symphony Orchestra, Scottish Chamber Orchestra, Berlin Philharmonic, and Philharmonia Orchestra. He has also appeared at the Salzburg Festival, the Edinburgh Festival, and the BBC Proms. In recital, Mr. Relyea has been presented at Weill Hall in New York City, the Wigmore Hall in London, the Edinburgh Festival, the University Musical Society in Ann Arbor, the Ravinia Festival, and the University of Chicago Presents series. He made his BSO debut in Mozart's *Great* C minor Mass at Tanglewood in July 1999, was soloist with the Israel Philharmonic in



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Beethoven's Ninth Symphony here in August 2001, and returned in August 2003 as soloist in Verdi's Requiem with the BSO. His most recent appearances with the orchestra were in Mahler's Eighth Symphony in October 2004 at Symphony Hall and Carnegie Hall.

Tanglewood Festival Chorus
John Oliver, Conductor



Celebrating its 35th anniversary this summer, the Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the Boston Symphony in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the sound tracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and have participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji



Ozawa Hall and performed its debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

American Boychoir
Fernando Malvar-Ruiz, Litton-Lodal Music Director



The American Boychoir has established itself as the United States' premier concert boys' choir and one of the finest boys' choirs in the world. Its members—boys in grades 5 through 8 reflecting the ethnic, religious, and cultural diversity of the country—pursue a rigorous academic and musical curriculum at the American Boychoir School, the only non-sectarian boys' choir school in the country. Founded in Columbus, Ohio, in 1937, the American Boychoir has been located in Princeton, New Jersey, since 1950. The 2004-05 season included a televised performance with Jessye Norman at the U.S. Open tennis tournament, the Youth Aids Foundation Benefit in New York City, holiday concerts with the Philadelphia Orchestra, holiday concerts in Princeton, and three regional tours of the U.S. and Canada. The ensemble appears frequently on television and radio, as well as in the award-winning documentary *Journey of Butterfly*. The American Boychoir's discography includes the holiday disc "Voices of Angels," Britten's *A Ceremony of Carols*, and others on Boychoir's own label, Albemarle Records; Britten's *War Requiem* with the New York Philharmonic and Kurt Masur; recordings by Jessye Norman, Kathleen Battle, and Michael W. Smith, and the soundtrack of the movie *Wide Awake*. The American Boychoir made its Boston Symphony debut as the Columbus Boychoir in the American premiere of Britten's *War Requiem* under Erich Leinsdorf at Tanglewood in July 1963. Its first BSO appearances as the American Boychoir were in December 1990, in Tchaikovsky's *The Nutcracker*, which it also recorded with the orchestra. The Boychoir's most recent Tanglewood appearance was in August 1999 in Britten's *Spring Symphony*, and its most recent concerts with the orchestra were in Mahler's Eighth Symphony in Boston and at Carnegie Hall in October 2004.

A native of Spain, Fernando Malvar-Ruiz was appointed Litton-Lodal Music Director of the American Boychoir in September 2004, following four years as the Choir's associate music director. He directed the Columbus (OH) Youth Choir, the Central Illinois Children's Choir, and choirs in Spain and Hungary and taught choral music at Parkland College, where he led the school's Chamber Singers. Besides various regional credits in Pennsylvania, Mississippi, and Indiana, he has conducted the Honor Children's Choir at the annual Eastern Division American Choral Directors Association (ACDA) Convention in Boston and the Children's Honor Choir at the national convention of the Organization of American Kodály Educators (OAKE) in Minneapolis. He has been a featured lecturer at conventions of ACDA's regional division and was a guest conductor of the Children's Bach Festival in Hoboken, NJ. For the past eight summers he has been an instructor in the master's program at the Kodály Summer Institute at Capital University in Columbus, OH. The Litton-Lodal Music Directorship has been endowed by a gift from Jan and Elizabeth Lodal, long-time Trustees of the American Boychoir School and parents of Eric Lodal, a 1990 graduate of the school. The position was named in honor of James Litton, who was music director of the Boychoir from 1985 to 2001. Their generous donation was designed to guarantee for the future the artistry and excellence of the school's choirs.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrates its 35th anniversary this summer. In the following list, * denotes TFC membership of 35 years and ° denotes TFC membership of 25 to 34 years.

Sopranos
Deborah Abel
Carol Amaya
Meredith Malone Armbrust
Kimberly Ayers
Sarah J. Bartolome
Michele M. Bergonzi
Jenifer Lynn Cameron
Anna Carr
Catherine C. Cave
Emily Anderson Chinian
Lorenzee Cole
Kelly Corcoran
Sarah Dorfman
Christine Pacheco Duquette°
Ann M. Dwelley
Akiko Fujimoto
Stefanie J. Gallegos
Karen Ginsburg
Laura C. Grande
Meredith Hall
Amanda Hammond-South
Kendra Kachadoorian
Carrie Kenney
Donna Kim
Yoo-Kyung Kim
Nancy Kurtz
Glenda Landavazo
Charlotte Landrum
Barbara Levy°
Laura Mennill
Renee Dawn Morris
Kieran Murray
Kimberly Pearson
Dunja Pechstein
Laura Stanfield Prichard
Livia Racz
Julia Rubin-Cadrain
Melanie W. Salisbury
Johanna Schlegel
Pamela Schweppe
Lynn Shane
Joan P. Sherman*
Kristyn M. Snyer
Patricia J. Stewart
Janice Sullivan
Joy Tappen
Donna R. Westervelt

Mezzo-sopranos
Maisy Bennett*
Betty B. Blume
Betsy B. Bobo
Lauren A. Boice
Ondine Brent
Donna J. Brezinski
Janet L. Buecker
Abbe Dalton Clark
Betsy Clifford
Sue Conte
Lauren Cree
Martha Brink Effgen
Barbara Naidich Ehrmann
Katherine Barrett Foley
Paula Folkman
Debra Swartz Foote
Dorrie Freedman°
Susan Kendall Freiner
Irene Gilbride°
Erin Graham
Jessica Hao
Katharine Heaton
Donna Hewitt-Didham°
Diane Hoffman-Kim
Yuko Hori
Evelyn Eshleman Kern
Stephanie M. Kluter
Gale Livingston
Kristen McEntee
Louise-Marie Mennier
Louise Morrish
Antonia R. Nedder
Fumiko Ohara
Roslyn Pedlar
Barbara M. Puder
Nicole Pugsley
Linda D. Rapciak
Kathleen Schardin
Jeanne Sevigny
Cypriana V. Slosky
Linda Kay Smith°
Ada Park Snider°
Julie Steinhilber
Cindy Vredeveld
Jennifer Walker
Christina Lillian Wallace
Marguerite Weidknecht

Tenors
Brad W. Amidon
Brian Anderson
James Barnswell
John C. Barr
Ed Boyer
Jonas Budris
Stephen Chrzan
Andrew Crain
Tom Dinger
Kevin F. Doherty, Jr.
Paul Dredge
Ron Efromson
Keith Erskine
Leon Grande
Alan J. Greenfield
J. Stephen Groff
Mark H. Haddad
Stanley Hudson
Timothy Jarrett
James R. Kauffman
Thom Kenney
Kwan H. Lee
Lance Levine
Henry Lussier°
John Vincent MacInnis°
Ronald J. Martin
Mark Mulligan
David Norris°
Aaron Olson
Dwight E. Porter°
David Raish
Brian R. Robinson
Paul Rolanti
Peter L. Smith
Stephen E. Smith
Don P. Sturdy
Marc Velez
Stratton P. Vitikos
Matthew Wang
Richard H. Witter

Basses
Kevin Ashworth
Daniel E. Brooks
Paulo C. Carminati
Matthew E. Crawford
Michael Cross
Arthur M. Dunlap
Peter Fricke
Matt Giamporcaro
Mark Gianino
Jim Gordon
Jay Gregory
Elliott Gyger
Mark L. Haberman
Jeramie D. Hammond
Robert J. Henry
Ishan Arvell Johnson
Marc J. Kaufman
David Kilroy
David Kyuman Kim
John Knowles°
William Koffel

G. P. Paul Kowal
Bruce Kozuma
Timothy Lanagan
Joseph E. Landry
Orville Y. Lim
David K. Lones
David B. MacGregor
James Mangan
Lynd Matt

Stephen H. Owades*
Donald R. Peck
David Perkins
Michael Prichard
Peter Rothstein°
Vladimir Roudenko°
Gregory Sands
Karl Josef Schoellkopf
Kenneth D. Silber

Scott Street
Peter S. Strickland
Bradley Turner
Thomas C. Wang
Terry L. Ward
Peter J. Wender°
Matthew Wright
Warren P. Ziegler

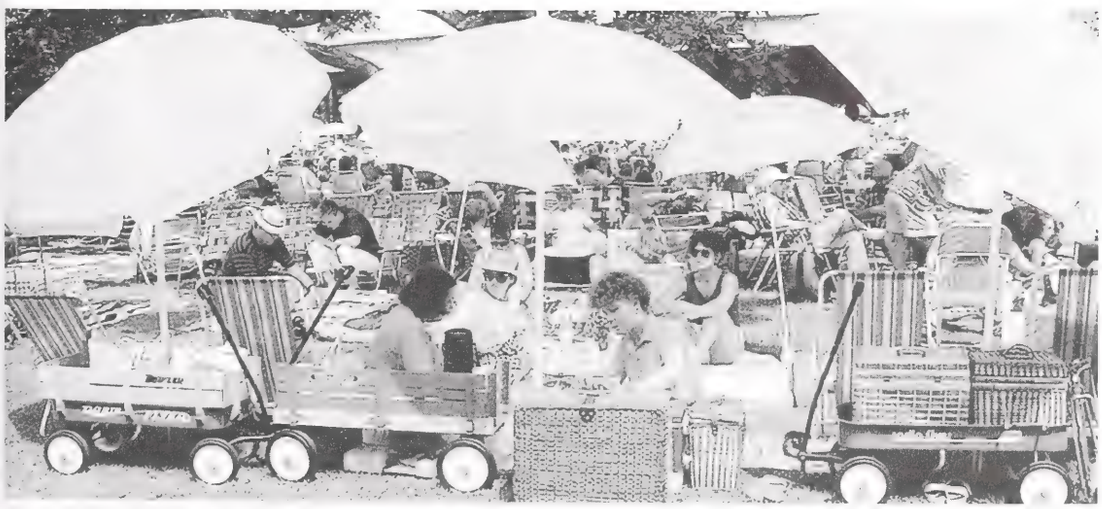
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Anna Stowe, Assistant Manager
Frank Corliss and Martin Amlin, Rehearsal Pianists
Livia Racz, German Language Coach

American Boychoir
Fernando Malvar-Ruiz, Litton-Lodal Music Director

Ellery Avalone, CT
Jameson Betts, IA
Roy Bhame, NJ
Christopher Bliziotis, NJ
Devin Bostick, NJ
Morgan Bothwell, NH
Noah Carter, IA
Alec Carvlin, NJ
Douglas Caulfield, MI
Carlyle Craig, MD
Daniel Chen, NJ
Lawson Daves, MI
Aaron Davis, SC
Damiano DiFlorio, NJ
Kian Fan, MD
Seamus Fish, PA
Mark Footerman, IL

Trevor Forsyth, TX
Christopher Gaitan, FL
Cedar Georgevich, NH
Juan Carlos Hernandez, LA
Patrick Keeler, SC
Sam Lambert, SC
Eric Lee-Schalow, NJ
Kilian Lohmann, Switzerland
Vincent Lohmann, Switzerland
John MacKinnon, NJ
John Mars, NY
Nicholas Moran, PA
Jordan Morris, AL
Kazunari Nakamura, VA
Yoyul Paek, NJ
Matthew Payor, NJ

Christopher Prewitt, NJ
Ricardo Regalado, NJ
Ryan Ricarte, NJ
Luther Rinehart, PA
Christian Roseboro, NC
Cristian Scott, FL
Robert Skolsky, NJ
Dashawn Smith, NJ
Grey Spencer, AL
Daniel Stephans, IL
Aaron Trebing, NJ
David White, NJ
Nicholas Yepes, NJ
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William Yorath, IL
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Saturday, July 9, at 8:30

KURT MASUR conducting

MENDELSSOHN — Violin Concerto in E minor, Opus 64
(cadenza by Joshua Bell)

Allegro molto appassionato
Andante
Allegretto ma non troppo—Allegro molto vivace

JOSHUA BELL

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BRUCKNER — Symphony No. 4 in E-flat, *Romantic*

Bewegt, nicht zu schnell
[With motion, not too fast]
Andante quasi Allegretto
Scherzo. Bewegt;
Trio: Nicht zu schnell. Keinesfalls schleppend
[Not too fast. On no account dragging]
Finale. Bewegt, doch nicht zu schnell
[With motion, but not too fast]

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NOTES ON THE PROGRAM

Felix Mendelssohn (1809-1847)
Violin Concerto in E minor, Opus 64

First performance: March 13, 1845, Gewandhaus Orchestra of Leipzig, Niels Gade cond., Ferdinand David, soloist. *First BSO performance*: February 1882, Georg Henschel cond., Alfred de Sève, soloist. *First Tanglewood performance*: August 15, 1941, Serge Koussevitzky cond., Albert Spalding, soloist. *Most recent Tanglewood performance*: July 31, 2004, Christoph von Dohnányi cond., Renaud Capuçon, soloist.

Ferdinand David (1810-73) was one of the most distinguished German violinists and teachers of his day. When the twenty-seven-year-old Mendelssohn became director of the Gewandhaus concerts in Leipzig in 1836, he had David, just a year his junior, appointed to the position of concertmaster. Relations were always very cordial between composer and violinist, and their warmth was marked in a letter that Mendelssohn wrote to David on July 30, 1838, in which he commented, "I'd like to write a violin concerto for you next winter; one in E minor sticks in my head, the beginning of which will not leave me in peace."



But having said as much, Mendelssohn was not in a hurry to complete the work. He sketched and drafted portions of it in at least two distinct stages over a period of years, and his correspondence with David is sometimes filled with discussions of specific detailed points of technique, and sometimes with the violinist's urgent plea that he finish the piece at last. By July 1839 Mendelssohn was able to write David reiterating his plan of writing a concerto; the composer commented that he needed only "a few days in a good mood" in order to bring him something of the sort. Yet Mendelssohn didn't find those few days for several years—not until he decided to shake off the wearying appointment at the court of Frederick William IV in Berlin. So it wasn't until July 1844 that he was able to work seriously on the concerto; on September 2 he reported to David that he would bring some new things for him. Two weeks later the concerto was finished.

David was Mendelssohn's adviser on matters of technical detail regarding the solo part; he must have motivated the composer's decision to avoid sheer virtuoso difficulty

A Note from Joshua Bell

I first performed Mendelssohn's Violin Concerto when I was twelve years old and since then I have played it more than any other piece in my repertoire. After leaving it alone for a number of years I recently took it up again, and in my renewed enthusiasm for this glorious work I wrote a cadenza for the first movement in place of the one that we have all come to know and love. My desire to write my own came after my discovery that the "original" cadenza was in fact written in large part by Mendelssohn's friend Ferdinand David—the concerto's first champion. At first I composed my cadenza only as an amusing exercise—a challenge for myself—but after some consideration I decided to break tradition and use it in performance, as I am doing here at Tanglewood. I hope that this "personal touch" will not be seen as an insult to the work that has often been called "the perfect violin concerto," but rather as a small tribute to the masterpiece that has played such an important role in my musical life.

for its own sake. In fact, David claimed that it was these suggestions of his, which made the concerto so playable, that led to the work's subsequent popularity. It is no accident that Mendelssohn's concerto remains the earliest Romantic violin concerto that most students learn.

At the same time it is, quite simply, one of the most original and one of the most attractive concertos ever written. The originality comes from the new ways Mendelssohn found to solve old formal problems of the concerto. At the very beginning, in a radical departure from standard, Baroque-derived concerto practice, Mendelssohn dispenses entirely with an orchestral ritornello, fusing the opening statement of orchestra and soloist into a single exposition. This was part of his design from the very beginning. Even the earliest sketch of the first movement shows the two measures of orchestral "curtain" before the soloist introduces the principal theme.

The other problem of concerto form that Mendelssohn attacked in a new way was that of the cadenza. Normally, just before the end of the movement, the orchestra pauses on a chord that is the traditional signal for the soloist to take off on his or her own, and everything comes to a standstill while we admire the sheer virtuosity of the soloist, despite the fact that the cadenza might be outrageously out of style with the rest of the piece, or so long and elaborate as to submerge entirely the composition it is attached to. Mendelssohn's solution is simple and logical—and utterly unique. He writes his own cadenza for the first movement, but instead of making it an afterthought, he places it in the heart of the movement, allowing the soloist the chance to complete the development and inaugurate the recapitulation! No other cadenza has ever played so central a role in the structure of a concerto.

Finally, Mendelssohn was an innovator with his concertos by choosing to link all the movements into one another without a break, a pattern that had been found earlier in such atypical works as Weber's *Konzertstück* for piano and orchestra, but never in a work



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having the temerity to call itself a concerto. Yet we can't imagine the Liszt concertos and many others without this change.

The smooth discourse of the first movement, the way Mendelssohn picks up short motives from the principal theme to punctuate extensions, requires no highlighting. But it is worth pointing out one of the loveliest touches of orchestration at the arrival of the second theme, which is in the relative major key of G. Just before the new key is reached, the solo violin soars up to high C and then floats gently downward to its very lowest note, on the open G-string, as the clarinets and flutes sing the tranquil new melody. Mendelssohn's lovely touch here is to use the solo instrument—and a violin at that, which we usually consider as belonging to the treble range—to supply the bass note, the sustained G, under the first phrase; it is an inversion of our normal expectations, and it works beautifully. When the first movement comes to its vigorous conclusion, the first bassoon fails to cut off with the rest of the orchestra, but holds its note into what would normally be silence. The obvious intention here is to forestall intrusive applause after the first movement; Mendelssohn gradually came to believe that the various movements of a large work should be performed with as little pause as possible between them, and this was one way to do it (though it must be admitted that the sustained bassoon note has not always prevented overeager audiences from breaking out in applause). A few measures of modulation lead naturally to C major and the lyrical second movement, the character of which darkens only with the appearance of trumpets and timpani, seconded by string tremolos, in the middle section. Once again at the end of the movement there is only the briefest possible break; then the soloist and orchestral strings play a brief transition that allows a return to the key of E (this time in the major mode) for the lively finale, one of those brilliantly light and fleet-footed examples of "fairy music" that Mendelssohn made so uniquely his own.

—Steven Ledbetter

Anton Bruckner (1824-1896)
Symphony No. 4 in E-flat, *Romantic*

First performance: February 20, 1881, Vienna, Hans Richter cond. *First BSO performances*: February 1899, Wilhelm Gericke cond. *First Tanglewood performance*: August 19, 1966, Erich Leinsdorf cond. *Most recent Tanglewood performance*: August 9, 1986, Gunther Herbig cond.

Upon his arrival in Vienna in 1868, Bruckner was forty-five years old; he had come to take up the professorship in harmony and counterpoint at the Vienna Conservatory—a position of considerable prestige in the elegant and fashionable capital of the Austro-Hungarian Empire. But for all his growing reputation as a composer and the support he had received in the reviews of the influential critic Eduard Hanslick, Bruckner must have been a strange apparition. A child of the country, born and raised in rural Upper Austria, he continued to dress in the simplest costume characteristic of his peasant background. But more important in its effect on his well-being and acceptance in Vienna was his characteristically simple nature—pious, trusting, deferential, and naive. A true innocent, utterly unable to be anything but himself, he failed to understand the intricate pattern of backbiting, of personal grudges and attacks, of quid pro quo that made up the Viennese musical scene. He made one devastating political mistake and—characteristically—kept on repeating it, quite ignorant of its consequences to himself: he expressed and constantly reaffirmed a strong admiration for Wagner.

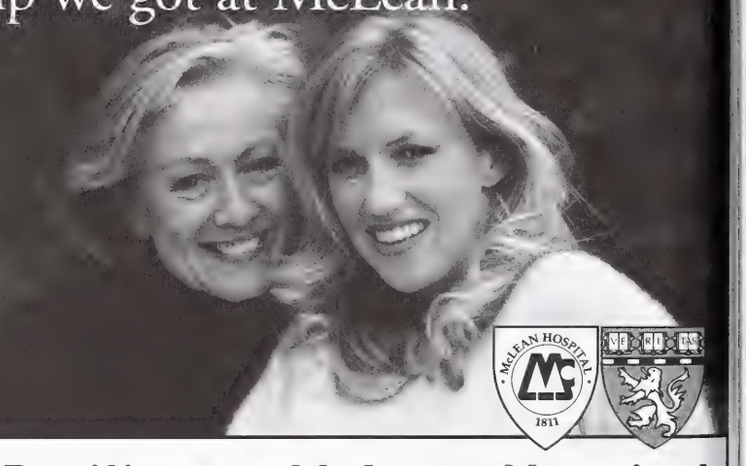


After arriving in Vienna Bruckner devoted almost his entire creative energy to the composition of symphonies. The years 1871 to 1876 saw the pouring out of symphonies 2, 3, 4, and 5. The Vienna Philharmonic (then as now an ensemble of conservative, if not to say reactionary, taste) refused to play the First (from 1865-66 in its original version) on account of its "wildness and daring," then the Second, claiming that it was "nonsense." Yet when a patron was found to finance a performance of the Second, it received a standing ovation from the audience. But it was the Third Symphony that really set the cap on his problems in Vienna. In sincere admiration of the musical accomplishments of Wagner, Bruckner showed him the manuscript of the Third Symphony and even dedicated the score to him. He was delighted that Wagner accepted the dedication, and he ever after naively referred to the symphony in all his letters as "my Wagner Symphony," apparently quite oblivious to the fact that he had thereby totally lost the good will of the critic Hanslick, who from that time on lost no opportunity to attack Bruckner and his works, even conveniently forgetting the favorable things he had said in the past. The Wagner party in Vienna was delighted to find a composer of symphonies in their camp, and they promptly hailed Bruckner as a master they could use to browbeat the Brahmsians.

But the entrenched powers were all in the Brahms camp, and though Brahms himself seems to have respected Bruckner's work, the Brahmsians were relentless. Thus, after a devastating performance in 1877 of the Third Symphony—which Bruckner himself had to conduct, at which he heard catcalls and jeers during the performance and saw the hall emptied of its audience before the end—he began to revise his previously composed symphonies in an attempt to make them somehow more accessible.

In fact, the Fourth underwent this process of rewriting without ever having been heard in public. Bruckner had begun composing his Fourth Symphony late in 1873,

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completing a preliminary version in November of the following year. In 1878 he undertook a thorough revision, bringing it to completion on June 5, 1880. The revision involved a substantial reworking (with considerable tightening) of the first and second movements, substantial rewriting of the fourth, and, finally, substitution of a completely different third movement, the so-called "hunting scherzo" that is now in the score. Since changes made even later than that are of dubious authenticity, it is the version of 1878-80—Bruckner's conception of the work as it was first played in public—that is most convincingly taken as authentic, and that is the version (in the 1936 edition of Robert Haas) used by Kurt Masur at this performance. (The first performance of the Fourth, which took place in Vienna in 1881, was a considerable success, though it did not immediately overwhelm opposition to its composer.)

The Fourth is the only symphony to which Bruckner gave any kind of official nickname or programmatic guide. But the epithet *Romantic* hardly reveals anything that is not immediately apparent in the music itself. The romanticism in question here is that "forest romanticism" so characteristic of early 19th-century German literature—a love of pure unspoiled nature as depicted in the freshness of forests, field, and mountain, possibly a touch of antiquarianism in a passion for the simpler life of long ago, a celebration of the hunt and the joys of rural life. All of this can be found in the music, and would be found there whether Bruckner had assigned the nickname or not.

The first movement opens with a hushed rustle of string tremolos. A horn call sounds the notes B-flat–E-flat–B-flat, then repeats the phrase, stretching the first note up an evocative half-step to C-flat (a note that will play an important role, both melodic and harmonic, throughout the symphony). The first full orchestral tutti is a thematic idea built of one of Bruckner's favorite rhythmic gestures: two quarter-notes followed by three triplet quarters. A contrasting theme's most noticeable element at first is the folk

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dance figure in the first violins. The development moves in grand, stately sequential steps through the harmonic universe, culminating in a hushed string passage before moving to the recapitulation with a new flute countermelody to the string tremolos and horn calls.

The slow movement has the character of a subdued, muted funeral march. At its restatement in the woodwinds an accompaniment of plucked cellos and basses sets up the sound of steady marching that remains in the ear even during a mysterious chorale followed in its turn by sustained *cantabile* melody in the violas.

The scherzo was the last movement to be composed, being written to replace an earlier, discarded version. He himself described this as music for the hunt (with the Trio providing the musical entertainment at the hunt banquet). The scherzo is compounded of varying treatments of (again) the composer's favorite rhythm, here one beat divided into two even eighth-notes followed by another divided into triplets. Nothing could be simpler and more homey than the Ländler of the Trio.

The finale begins with a melodic figure that recalls the C-flat-to-B-flat heard at the very opening of the symphony; it is, in fact, an echo of that figure at the higher fifth. The main theme of the finale is a forceful unison statement in E-flat. This complicated movement is filled with a number of diverse ideas, but at the end, Bruckner pulls himself together in a grand, organ-like coda that sets the universe ringing in E-flat with a hint of the opening fanfare now blared by the entire mass of brass instruments.

—Steven Ledbetter

GUEST ARTISTS

Kurt Masur



Kurt Masur is well known to orchestras and audiences alike as a distinguished conductor and humanist. In September 2002 he became music director of the Orchestre National de France in Paris. Since September 2000 he has been principal conductor of the London Philharmonic. From 1991 to 2002 he was music director of the New York Philharmonic; following his tenure he was named Music Director Emeritus. The New York Philharmonic established the Kurt Masur Fund for the Orchestra, endowing "conductor debut week" at the Philharmonic in perpetuity in his honor. Mr. Masur served as Gewandhaus Kapellmeister of the Leipzig Gewandhaus Orchestra; upon his retirement from that post in 1996, the Gewandhaus named him its first-ever Conductor Laureate. Since 1992 he has held the lifetime title Honorary Guest Conductor of the Israel Philharmonic Orchestra. Mr. Masur has received significant honors from the Federal Republic of Germany, the National Arts Club, the Polish Republic, the City of Münster, the Government of France, the City of New York, and his hometown of Brieg. The Board of the Beethoven House Bonn appointed him chairman of the Beethoven House, the composer's birthplace. In 1974 Mr. Masur made his U.S. debut with the Cleveland Orchestra and led the Gewandhaus Orchestra on its first American tour. He made his Boston Symphony debut in 1980 and his New York Philharmonic debut in 1981. In 2004-05, Kurt Masur appeared in Moscow with the National Philharmonic of Russia at the Schnittke Festival and with the Tchaikovsky Symphonic Orchestra in two concerts in memory of Sviatoslav Richter. He appeared with the Israel Philharmonic, the San Francisco Symphony, the New York Philharmonic, and the London Philharmonic as well as in concerts throughout the season with the Orchestre National. This season he gives conducting master classes in Detmold, Germany, at the Manhattan School of Music, and, in summer 2005, at Tanglewood and in São Paulo, Brazil. His first recording with the Orchestre National was of Beethoven's symphonies 2 and 6 for the Naive label. Mr. Masur made numerous recordings with the New York Philharmonic for Teldec Classics International. In all he has made more than 100 recordings with numerous orchestras, including the complete symphonies of Beethoven, Brahms, Bruckner, Mendelssohn,

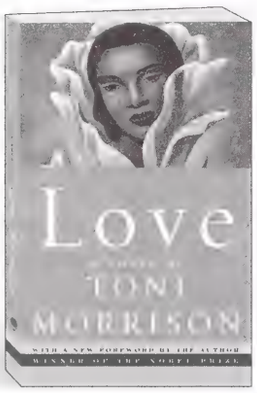
Schumann, and Tchaikovsky. Born in Brieg, Silesia, in 1927, Kurt Masur studied at the Music College of Leipzig. He was designated Orchestra Coach at the Halle County Theater in 1948 and later became Kapellmeister of the Erfurt and Leipzig Opera theaters. He was named conductor of the Dresden Philharmonic in 1955, general director of music at the Mecklenburg State Theater of Schwerin in 1958, and from 1960 to 1964 was senior director of music at Berlin's Komische Oper. In 1967 he was appointed the Dresden Philharmonic's chief conductor, a post he held until 1972. In his capacity as the Leipzig Gewandhaus Kapellmeister, he led nearly a thousand performances between 1970 and 1996 and more than 900 concerts on tour. Ms. Masur has been a professor at the Leipzig Academy of Music since 1975 and holds numerous honorary degrees from universities worldwide. In 1998 he celebrated fifty years as a professional conductor. His web site is www.kurtmasur.com. Kurt Masur made his Boston Symphony debut in February 1980 and has led the orchestra frequently in Boston and at Tanglewood, appearing most recently for two concerts in July 2004 at Tanglewood and in April 2005 in Boston, when led works by Shostakovich and Bruckner.

Joshua Bell

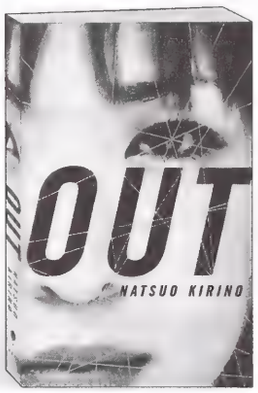


Grammy Award-winning violinist Joshua Bell has been captivating audiences around the globe for more than twenty years. He came to national attention at age fourteen with his highly acclaimed orchestral debut with Riccardo Muti and the Philadelphia Orchestra, followed by his Carnegie Hall debut, an Avery Fisher Career Grant, and a recording contract. Now in his thirties, Mr. Bell has performed with the world's leading symphony orchestras and conductors, recorded twenty-seven albums, and participated in many events unusual for most classical artists. His recent recording, "Romance of the Violin," features the Academy of St. Martin in the Fields conducted by Michael Stern. The album topped the *Billboard* classical charts and the repertoire was featured on the PBS special "Live from Lincoln Center: Joshua Bell at the Penthouse," to be released on DVD by Sony. Equally at home as a soloist, chamber musician, and orchestra leader, Joshua Bell's career is exceptionally varied. His 2004-05 season included North American concerts with the National Symphony, New Jersey Symphony, and the San Francisco Symphony, as well as a ten-city recital tour and performances with the Orpheus Chamber Orchestra in the U.S. and Asia. Other international engagements were with the Danish Radio Symphony Orchestra, Orchestre de la Suisse Romande, London Symphony Orchestra, Munich Philharmonic, and the Philharmonia, as well as concerts and recitals in Asia. He toured Spain with the Tchaikovsky Orchestra of Moscow, and toured the UK and Eastern Europe as soloist/leader with the Academy of St. Martin in the Fields. Highlights include the U.S. and Canadian premiere of Behzad Ranjbaran's Violin Concerto with the Indianapolis Symphony and Toronto Symphony, as well as a new artistic partnership as guest soloist/leader with the Saint Paul Chamber Orchestra. He performed with Michael Tilson Thomas and the Berlin Philharmonic Orchestra in concerts recorded live by Sony Classical. Joshua Bell has made a diverse collection of recordings since joining Sony Classical in 1996. He received a Grammy Award for his recording of Nicholas Maw's Violin Concerto. He was responsible for all violin sound for the film *The Red Violin*, John Corigliano's score of which received the Academy Award for Best Original Score. Joshua Bell plays the 1713 The Gibson ex Huberman Stradivarius. His website is www.joshuabell.com. He made his BSO debut at Tanglewood in July 1989 and has appeared here frequently with the orchestra, most recently in August 2002 for Beethoven's Violin Concerto. He returned to Tanglewood in 2003 to perform the Tchaikovsky concerto with the Tanglewood Music Center Orchestra in the Leonard Bernstein Memorial Concert, and in July 2004 played the Brahms Violin Concerto here with the Orchestra of St. Luke's.

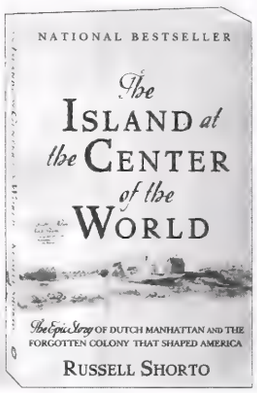
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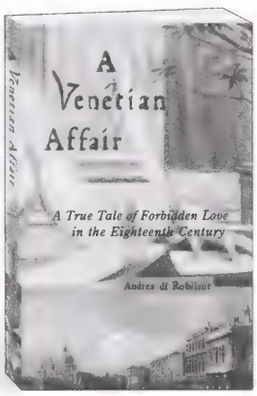
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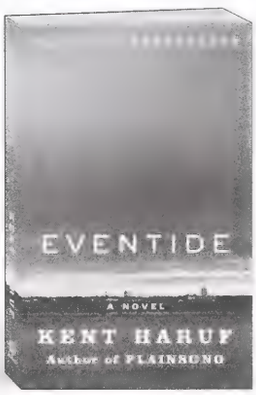
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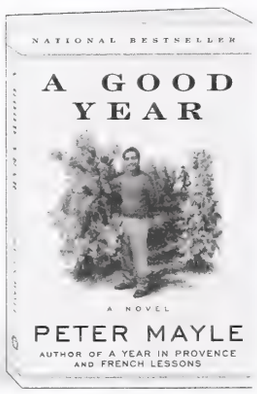
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KURT MASUR conducting

BEETHOVEN — Overture to *Fidelio*, Opus 72c

BEETHOVEN — Piano Concerto No. 3 in C minor, Opus 37

Allegro con brio
Largo
Rondo: Allegro

EMANUEL AX

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TCHAIKOVSKY — Serenade in C for strings, Opus 48

Pezzo in forma di Sonatina: Andante non troppo—Allegro moderato
Valse: Moderato, tempo di valse
Elegia: Larghetto elegiaco
Finale, Tema Russo: Andante—Allegro con spirito

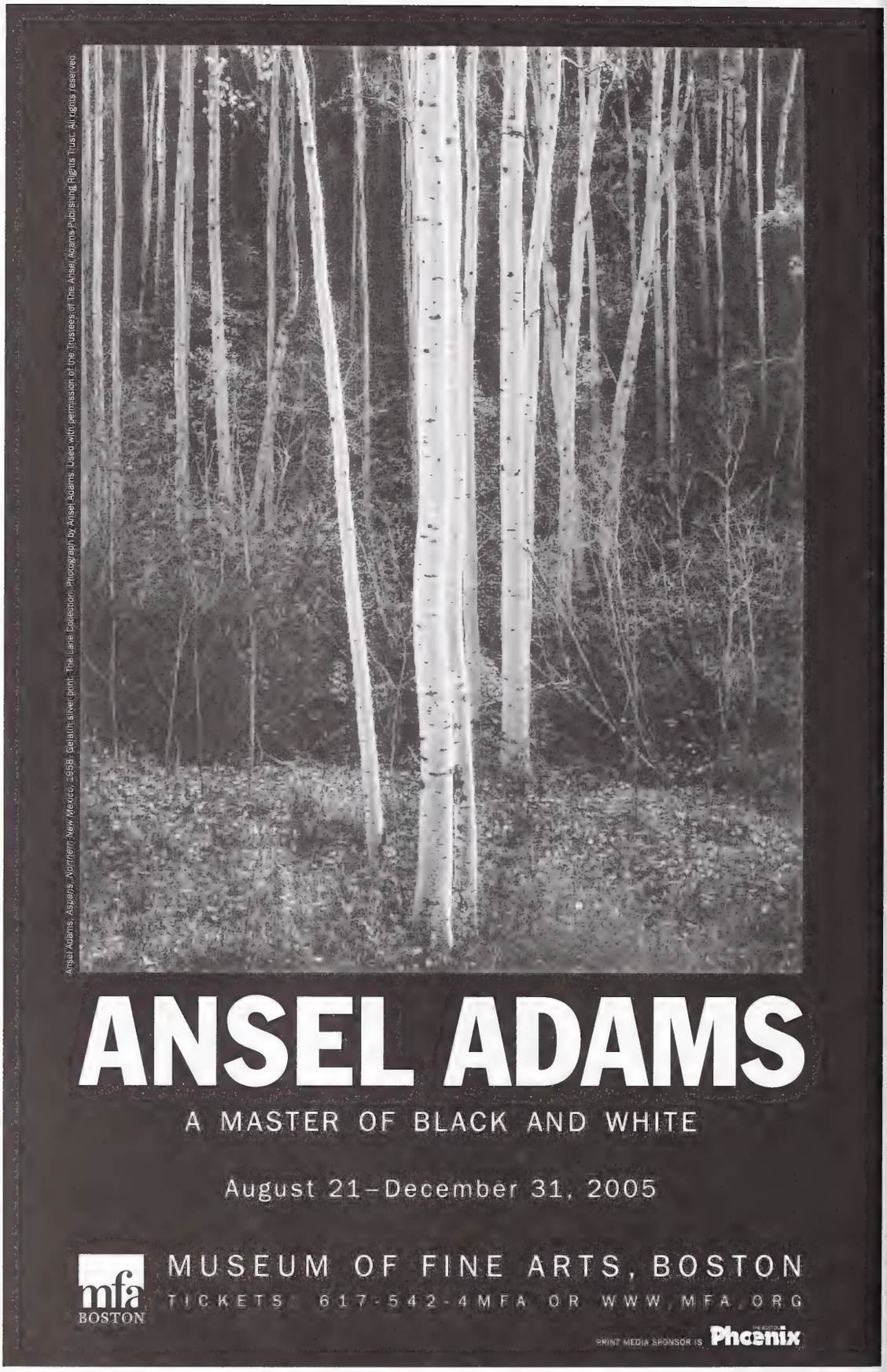
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NOTES ON THE PROGRAM

Ludwig van Beethoven (1770-1827)
Overture to *Fidelio*

First performance: May 26, 1814, Kärntnerthor Theater, Vienna (the opera actually having been premiered three days earlier; see below). *First BSO performance*: February 1883, Georg Henschel cond. *First Tanglewood performance*: August 8, 1959, Pierre Monteux cond. *Most recent Tanglewood performance*: July 28, 1995, Seiji Ozawa cond.

Just because it cost him so much pain, *Fidelio*, his one completed opera, was a favorite child of Beethoven's. The first version was begun in 1803, completed in 1805, and performed on November 20 that year. A revised version was given on March 29, 1806. Early in 1814, Beethoven returned to the score once more and gave it a thorough reworking to produce the version we usually see today. Four overtures exist. The one called *Leonore* No. 1, written 1805, was tried out by the Lobkowitz orchestra, found too light for the opera, and put away, never to reappear in the composer's lifetime. It was published posthumously and assigned the opus number 138. *Leonore* No. 2 began the opera at its very first performance in 1805. (The original title of the work is *Leonore*, but in its first and third editions it was staged as *Fidelio*, the name the heroine assumes when she disguises herself as a young man in order to rescue her husband from political imprisonment.) *Leonore* No. 3 was composed for the 1806 revision, and the overture being played this afternoon goes with the final score of 1814.



Beethoven saved the writing of this overture until last. It was the easiest part of the job, he said, because it was a matter of making something entirely new, not the irksome fixing of something old. At dinner, two or three nights before the premiere, he began to scribble on the back of a menu, saying "I have the idea for my overture." When he didn't show up for the dress rehearsal on the morning of the performance, Georg Friedrich Treitschke, the librettist of the new version, went to his apartment to fetch him, "but he lay in bed sleeping soundly, a goblet of wine with a biscuit in it beside him, the sheets of the overture scattered on bed and floor. A burnt-out candle showed that he had worked far into the night, but the impossibility of completing the overture was plain."

The overture to *The Ruins of Athens* was substituted that night and the real *Fidelio*

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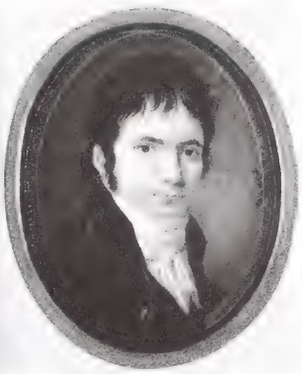
Overture was heard for the first time at the performance three days later, May 26, when it was received "with tumultuous applause." In it, Beethoven returned to the modest scale of the rejected *Leonore* No. 1, producing a superb piece, taut, and successful in meeting the difficult requirement of introducing both the drama as a whole and its relatively light opening scene.

—Michael Steinberg

Ludwig van Beethoven
Piano Concerto No. 3 in C minor, Opus 37

First performance: April 5, 1803, Theater-an-der-Wien, Vienna, Beethoven, soloist. *First BSO performance*: April 1888, Wilhelm Gericke cond., Mrs. H.H.A. Beach, soloist. *First Tanglewood performance*: August 7, 1960, Pierre Monteux cond., Leon Fleisher, soloist. *Most recent Tanglewood performance*: July 29, 2001, Seiji Ozawa cond., Yefim Bronfman, soloist.

One morning during the summer of 1799 Beethoven was walking through the Augarten in Vienna—a public garden that was also a site for outdoor concerts—with Johann Baptist Cramer, one of the most brilliant pianists of his day and one of the few whom Beethoven found worthy of praise. Cramer was on a continental tour from his hometown of London. As the two men were strolling along, they heard a performance of Mozart's C minor piano concerto, K.491. Beethoven suddenly stopped and drew Cramer's attention to a simple but beautiful theme introduced near the end of the concerto and exclaimed, "Cramer, Cramer! We shall never be able to do anything like that!" Opinions may (and do) differ as to exactly what passage affected Beethoven so strongly, but there is no doubt that Mozart's C minor concerto was one of his favorite works, and echoes of that enthusiasm are clearly to be found in his own C minor concerto, which was already in the works—at least in some preliminary way—at the time of the reported incident.



This is an earlier work than its "Opus 37" would suggest, since Beethoven composed it about the turn of the century, the period of the six Opus 18 string quartets, the Septet, Opus 20, and the First Symphony, Opus 21. Even so, it shows a significant advance over its predecessors. For some reason he withheld its performance for three years, when it came as part of a lengthy concert that he produced to introduce several new works (this concerto, the Second Symphony, and the oratorio *Christ on the Mount of Olives*); he also included the First Symphony, already becoming a favorite in Vienna, to attract the audiences. The performance was to take place on April 5, 1803, in the Theater-an-der-Wien, where Beethoven himself lodged gratis while working on his opera *Fidelio*. The last rehearsal for the concert, on the day of the performance, was a marathon affair running without pause from 8 a.m. until 2:30 p.m., after which the oratorio was given still another run-through. It is a wonder that any of the performers could manage the actual concert, which began at 6 p.m. and proved to be so long that some of the shorter pieces planned for the program were dropped. The fact that Beethoven made up the program entirely of his own works—and then charged elevated prices for tickets—clearly indicates that he expected the power of his name to work at the box office, and so it seems to have done: he cleared 1800 florins on the event.

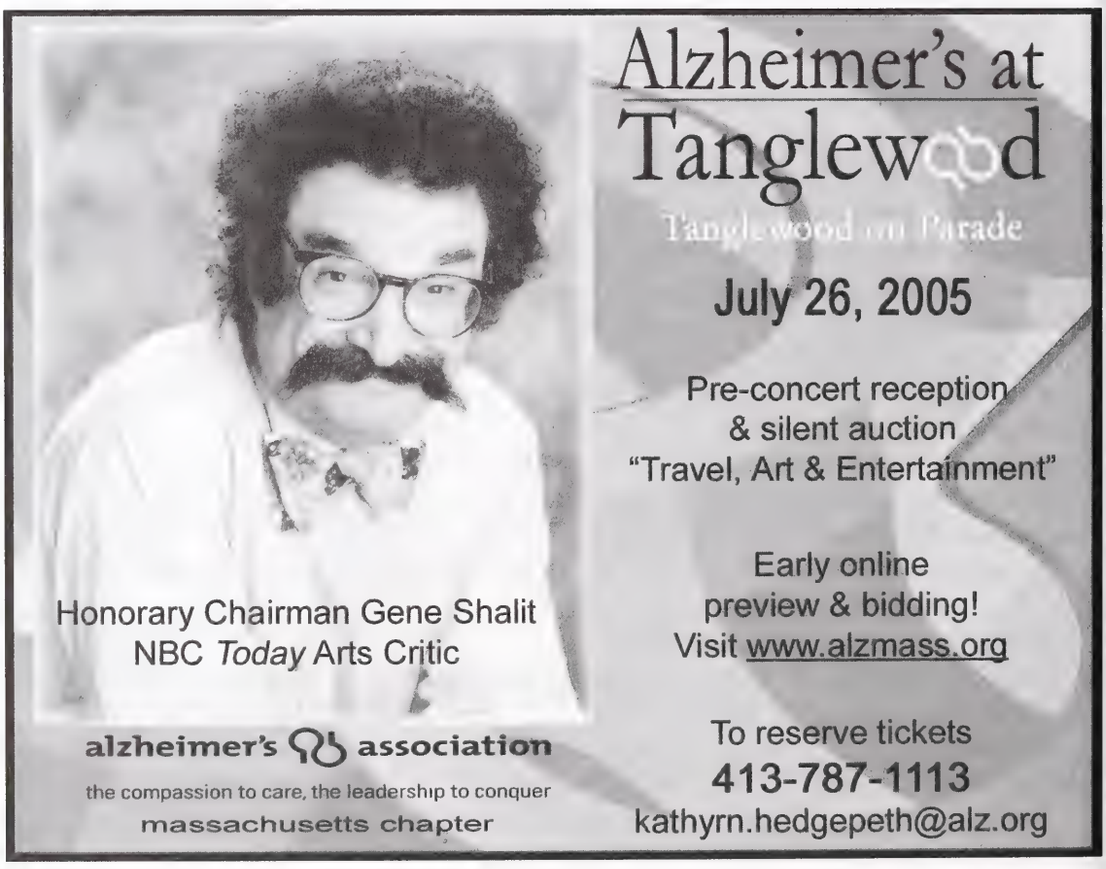
Ignaz Seyfried, the Kapellmeister of the Theater-an-der-Wien, had a special reason

to remember the evening clearly:

> In the playing of the concerto movements [Beethoven] asked me to turn the pages for him; but—heaven help me!—that was easier said than done. I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me scribbled down to serve as clues for him; for he played nearly all of the solo part from memory, since, as was often the case, he had not had time to put it all down on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages and my scarcely concealed anxiety not to miss the decisive moment amused him greatly and he laughed heartily at the jovial supper we ate afterwards.

Though critical response to the concerto at its first performance ranged from lukewarm to cold, it quickly established itself in the public favor nevertheless. When Ries played the second performance, the prestigious *Allgemeine Musikalische Zeitschrift* declared it to be "indisputably one of Beethoven's most beautiful compositions."

Although Beethoven knew and admired the Mozart concertos, he had not yet learned one important trick of Mozart's. Invariably, Mozart left something out of the orchestral exposition so that it could first be presented by the piano in the solo exposition, thereby helping to characterize the pianist as an individual personality against the orchestra. But in the C minor concerto, Beethoven lays out all of the thematic material at once in the longest and fullest orchestral statement that he ever wrote for a concerto. The main theme is typically Beethovenian in its pregnant simplicity, outlining a triad of C minor in the first measure, marching down the scale in the second, and closing off the first phrase with a rhythmic "knocking" motive that was surely invented with the timpani in mind (although Beethoven does not explicitly reveal that fact yet). In fact, much of the "action" of the first movement involves the gradually increasing predominance of the



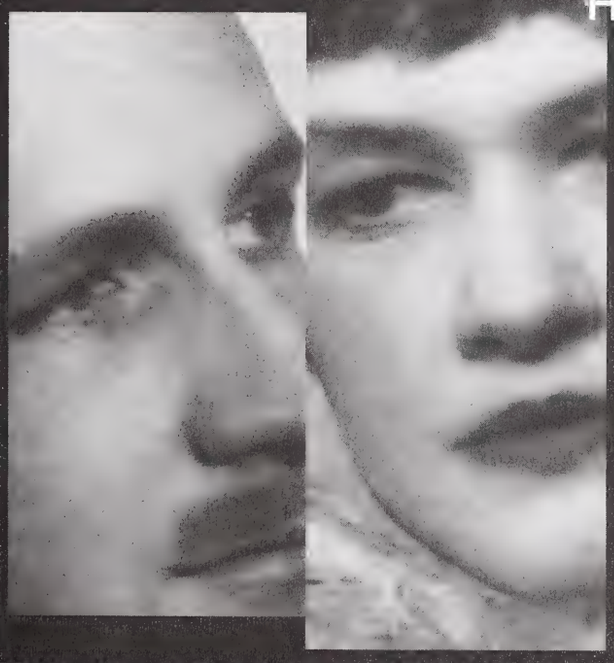
"knocking" motive until it appears in one of the most strikingly poetic passages Beethoven had yet conceived—but that's anticipating.

The piano exposition restates all the major ideas and modulates to the new key with an extended closing idea based on the rhythm of the "knocking" motive, which begins to grow in prominence. It completely dominates the development section, which twines other thematic ideas over the recurring staccato commentary of that rhythm. The recapitulation does not emphasize the knocking beyond what is minimally necessary for the restatement: Beethoven is preparing to spring one of his most wonderful ideas, the success of which requires him to build on the other themes for the moment.

Even in the cadenza, which Beethoven composed some years after the rest of the concerto, he retains his long-range plan by basing it on all the important thematic ideas except the knocking rhythm. The reason appears as the cadenza ends. Beethoven (following the example of Mozart's C minor concerto) allows the piano to play through to the end of the movement, rather than simply stopping with the chord that marks the reentry of the orchestra, as happens in most classical concertos. But it is what the soloist plays that marks the great expressive advance in this score: wonderfully hushed arabesques against a pianissimo statement of the original knocking motive at last in the timpani, the instrument for which it was surely designed from the very start. Here for the first time in Beethoven's concerto output he produces one of those magical "after the cadenza" moments of otherworldly effect, moments for which listeners to his later concertos wait with eager anticipation.

The Largo seems to come from an entirely different expressive world, being in the unusually bright key of E major. It is a simple song-form in its outline but lavish in its ornamental detail. In his last two piano concertos, Beethoven links the slow movement and the final rondo directly. He has not quite done that here, though he invents a clever

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way of explaining the return from the distant E major to the home C minor: the last chord of the slow movement ends with the first violins playing a G-sharp as the top note of their chord, which also includes a B-natural; Beethoven reinterprets the G-sharp as A-flat (part of the scale of his home key) and invents a rondo theme that seems to grow right out of the closing chord of the slow movement. Nor does he forget that relationship once he is safely embarked on the rondo; one of the most charming surprises in the last movement is a solo passage in which the pianist takes over an A-flat from the orchestra and, while repeating it in an "oom-pah" pattern, reinterprets it again as a G-sharp to recall momentarily the key of the slow movement before the strings return with hints that it is high time to end such stunts and return to the main theme and the main key. But Beethoven has not yet run out of surprises; when we are ready for the coda to ring down the curtain, the pianist takes the lead in turning to the major for a brilliant ending with an unexpected 6/8 transformation of the material.

—Steven Ledbetter

Pyotr Ilyich Tchaikovsky (1840-1893)
Serenade in C for strings, Opus 48

First performance: October 30, 1881, St. Petersburg. *First BSO performances*: October 1888, Wilhelm Gericke cond. *First Tanglewood performance*: August 4, 1949 (Valse and Elegia only), Serge Koussevitzky cond.; August 2, 1953 (complete), Pierre Monteux cond. *Most recent Tanglewood performance*: July 28, 2001, Robert Spano cond.

Tchaikovsky spent most of the year 1880 in the country, part of the time installed at Simaki, a small house on one of the estates of his patroness, Nadezhda von Meck, where, as always, he carefully avoided personal contact with the woman whom he addressed as "Dearest Friend" in a long and intensely personal series of letters covering the years of her support. He was supposed to write a piece of music for the twenty-fifth anniversary of Tsar Alexander II's accession to the throne, inasmuch as the government hoped to generate a little enthusiasm for the ruler, who had recently been the object of some assassination attempts. The original plan was to have a series of staged tableaux accompanied by music, each scene to be set by a different composer, chosen by lot. Tchaikovsky, to his chagrin, drew as his subject "Montenegrin villagers receiving news of Russia's declaration of war on Turkey."



It is not surprising that he felt unable to do anything with such a topic, and his creative inertia was expressed in a variety of activities to help him avoid composing: revising earlier works, proofreading scores, making fair copies of recently composed songs, and renewing his study of English in hopes of eventually being able to read his favorite English authors, Dickens, Thackeray, and Shakespeare. Finally, while living at Kamenka, the home of his sister and her family (and long one of Tchaikovsky's favorite retreats), he began work on a composition for the Silver Jubilee Exposition, an overture dealing with Napoleon's invasion of Russia in 1812. At the same time, and purely for his own satisfaction, he wrote a Serenade for string orchestra, a late nineteenth-century equivalent of the Classical divertimento. The Serenade was completed on November 4 and the *1812* Overture followed it two weeks later. Tchaikovsky summed up his own feelings about the autumn's harvest of music in a blunt comparison:

> The Overture will be very loud, noisy, but I wrote it without any warm feelings of love and so it will probably be of no artistic worth. But the serenade, on the contrary,

I wrote from inner compulsion. This is a piece from the heart and so, I venture to say, it does not lack artistic worth.

Both works have long been among the popular favorites of Tchaikovsky's output—the *1812* Overture with all its glorious bombast, and the Serenade for Strings with its freshness and charm, its brilliant string writing, its graceful waltz of a character that Tchaikovsky made entirely his own, its richly expressive elegy, and its lively finale based on one of those Russian folk tunes that reiterates over and over a simple melodic gesture, allowing the composer to deploy his substantial skills as an arranger to ring the changes on the obstinate little fragment of tune as it gets ever livelier.

—Steven Ledbetter

GUEST ARTISTS

For a biography of **Kurt Masur**, see page 46.

Emanuel Ax



Emanuel Ax's wide-ranging musical activities include orchestral appearances, recitals, chamber music, commissioning and performing new music, and recordings. He won the first Arthur Rubinstein International Piano Competition in 1974, later winning the Michaels Award of Young Concert Artists and the Avery Fisher Prize. He has been an exclusive Sony Classical artist since 1987; the second and third volumes of his recent recordings of Haydn piano sonatas both received Grammy awards. Other notable releases include a two-piano program with Yefim Bronfman of works by Rachmaninoff, period-instrument performances of Chopin's complete works for piano and orchestra, the Brahms Piano Concerto No. 2 with Bernard Haitink and the Boston Symphony Orchestra, and John Adams's *Century Rolls* with the Cleveland Orchestra (for Nonesuch). During the 2004-05 season Mr. Ax made separate recital tours with Yo-Yo Ma and with Yefim Bronfman, and also toured the Far East, performing in Guangzhou, Beijing, Seoul, Hong Kong, and Taipei. He participated in a BBC television documentary commemorating the Holocaust that aired in January 2005 and toured the U.S. with the Dresden Staatskapelle. In 2003-04 Mr. Ax was featured in Carnegie Hall's "Perspectives" series that included world premieres of three Carnegie Hall commissions. He has performed works by many contemporary composers, including world premieres of works by John Adams, Christopher Rouse, Bright Sheng, Krzysztof Penderecki, and Melinda Wagner. Mr. Ax works with such artists as Young Uck Kim, Cho-Liang Lin, Yo-Yo Ma, Peter Serkin, and Jaime Laredo; he collaborated frequently with the late Isaac Stern. As a duo, Mr. Ax and Yo-Yo Ma have won three Grammy Awards; they teamed with Richard Stoltzman for a Grammy Award-winning album of clarinet trios and with Pamela Frank, Rebecca Young, and Edgar Meyer for the Schubert *Trout* Quintet. The Ax-Stern-Laredo-Ma Quartet has recorded the piano quartets of Beethoven, Brahms, Dvořák, Fauré, Mozart, and Schumann for Sony Classical. Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies at the Juilliard School were greatly supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America. His piano teacher was Mieczylaw Munz. He attended Columbia University, where he majored in French. Mr. Ax lives in New York City with his wife, pianist Yoko Nozaki. They have two children together, Joseph and Sarah. His website is www.EmanuelAx.com. Emanuel Ax made his BSO debut at Tanglewood in August 1978. He has since returned nearly every summer, and has also appeared many times with the orchestra at Symphony Hall. His most recent appearance with the orchestra was last summer at Tanglewood, performing Mozart's Piano Concerto No. 27. He returns later this summer, on August 16, for an all-Beethoven recital with cellist Yo-Yo Ma in Ozawa Hall.

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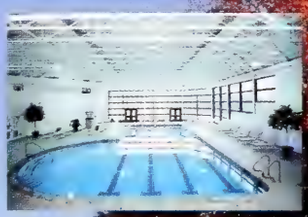
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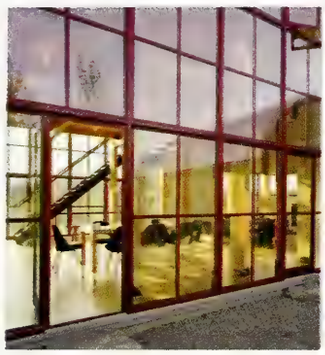
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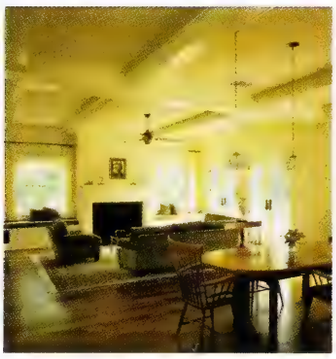
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-Henry James, The Mount, October 1904





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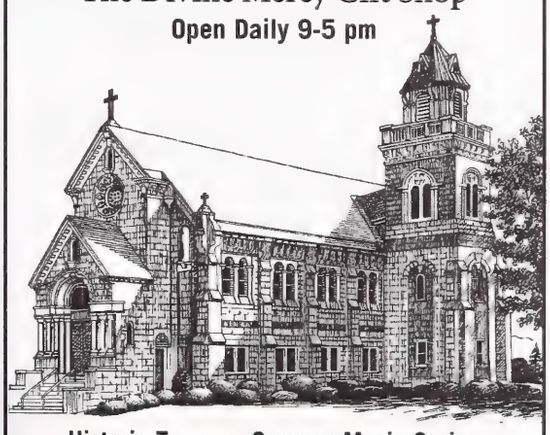
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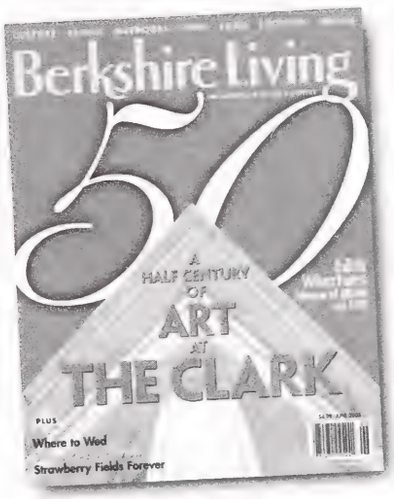


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JULY AT TANGLEWOOD

Friday, July 1, at 8:30

JUILLIARD STRING QUARTET

Music of HAYDN, BARTÓK, and DVOŘÁK

Saturday, July 2, at 5:45

"A PRAIRIE HOME COMPANION" AT TANGLEWOOD
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Monday, July 4, at 7 and
Tuesday, July 5, at 7

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(On July 4, grounds open at 4 and fireworks follow the concert.)

Thursday, July 7, at 8:30

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---

Friday, July 8, at 6 (Prelude)

MEMBERS OF THE BSO

Music of J.S. BACH, J.C. BACH, and MOZART

Friday, July 8, at 8:30

BSO—JAMES LEVINE, conductor
SUSAN NEVES, DEBORAH VOIGT, HEIDI GRANT MURPHY, LORRAINE HUNT LIEBERSON, YVONNE NAEF, JOHAN BOTHA, EIKE WILM SCHULTE, and JOHN RELYEA, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
AMERICAN BOY CHOIR, FERNANDO MALVAR-RUIZ, music director

MAHLER Symphony No. 8

Saturday, July 9, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 10

Saturday, July 9, at 8:30

BSO—KURT MASUR, conductor
JOSHUA BELL, violin

MENDELSSOHN Violin Concerto
BRUCKNER Symphony No. 4, *Romantic*

Sunday, July 10, at 2:30

BSO—KURT MASUR, conductor
EMANUEL AX, piano

BEETHOVEN Overture to *Fidelio*; Piano Concerto No. 3
TCHAIKOVSKY Serenade for Strings

Tuesday, July 12, at 8:30

DEBORAH VOIGT, soprano
BRIAN ZEGER, piano

To include songs by SCHUBERT, STRAUSS, TCHAIKOVSKY, IVES, MOORE, BOLCOM, and SONDHEIM

Wednesday, July 13, at 8:30

BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
TMC VOCAL FELLOWS

"A Sondheim Celebration"
Celebrating Stephen Sondheim's 75th birthday

Thursday, July 14, at 8:30

BEAUX ARTS TRIO

ALL-BEETHOVEN PROGRAM
Celebrating the 50th anniversary of the Beaux Arts Trio's first public concert

---

Friday, July 15, at 6 (Prelude)

MEMBERS OF THE BSO

Music of STRAVINSKY, MOZART, WUORINEN, and SHOSTAKOVICH

Friday, July 15, at 8:30

BSO—DAVID ROBERTSON, conductor
CHRISTIAN TETZLAFF, violin

STRAVINSKY *Dumbarton Oaks* Concerto
MOZART Violin Concerto No. 3 in G, K.216
MOZART Rondo in C for violin and orchestra, K.373
HAYDN Symphony No. 88

Saturday, July 16, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 17

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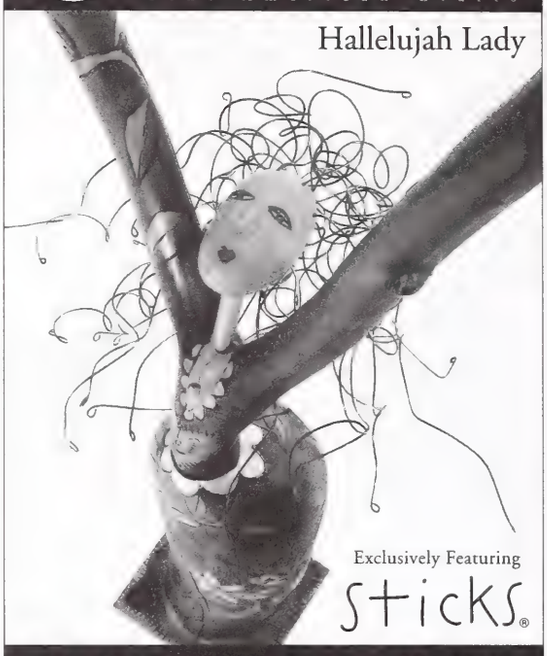
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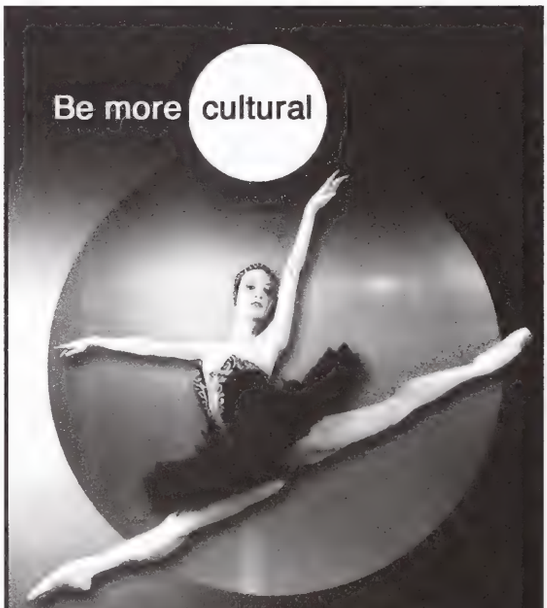
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Saturday, July 16, at 8:30
The Leonard Bernstein Memorial Concert

TANGLEWOOD MUSIC CENTER ORCHESTRA
JAMES LEVINE, conductor
DEBORAH VOIGT, MELANIE DIENER, LYUBOV PETROVA, MARIA ZIFCHAK, JANE BUNNELL, CLIFTON FORBIS, CHRISTIAN FRANZ, ALAN HELD, and KRISTINN SIGMUNDSSON, vocal soloists
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-WAGNER PROGRAM
Die Walküre, Act I
Götterdämmerung, Act III

Sunday, July 17, at 2:30

BSO—JAMES LEVINE, conductor
PETER SERKIN, piano

HARBISON *Darkbloom, Overture for an imagined opera*
WUORINEN Fourth Piano Concerto
VARÈSE *Amériques*
GERSHWIN *An American in Paris*

Thursday, July 21, at 8:30

EMERSON STRING QUARTET

ALL-MENDELSSOHN PROGRAM

Friday, July 22, at 6 (Prelude)

MEMBERS OF THE BSO

Music of MARTINŮ and MOZART

Friday, July 22, at 8:30

BSO—JAMES LEVINE, conductor

ALL-BRAHMS PROGRAM
Symphony No. 3
Symphony No. 1

Saturday, July 23, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Saturday, July 23

Saturday, July 23, at 8:30

BSO—JAMES LEVINE, conductor

ALL-BRAHMS PROGRAM
Symphony No. 2
Symphony No. 4

Sunday, July 24, at 2:30

BSO—JENS GEORG BACHMANN, conductor
PINCHAS ZUKERMAN, violin

BEETHOVEN Violin Concerto
SHOSTAKOVICH Symphony No. 5

Tuesday, July 26, at 8:30
TANGLEWOOD ON PARADE

Afternoon events start at 2pm; fireworks to follow the concert
BOSTON SYMPHONY, BOSTON POPS, and TANGLEWOOD MUSIC CENTER ORCHESTRAS
JAMES LEVINE, SEIJI OZAWA, JOHN WILLIAMS, BRUCE HANGEN, and HANS GRAF, conductors

To include music of BERLIOZ, BERNSTEIN, BEETHOVEN, and TCHAIKOVSKY

Wednesday, July 27, at 8:30

ZUKERMAN CHAMBER PLAYERS

Music of BEETHOVEN, MOZART, and BRAHMS

Friday, July 29, at 6 (Prelude)

MEMBERS OF THE BSO

To include music of MOZART

Friday, July 29, at 8:30

BSO—CHARLES DUTOIT, conductor
LISA BATIASHVILI, violin

WAGNER Overture to *The Flying Dutchman*
SIBELIUS Violin Concerto
STRAVINSKY *The Rite of Spring*

Saturday, July 30, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 31

Saturday, July 30, at 8:30

BSO—HANS GRAF, conductor
FREDERICA VON STADE, mezzo-soprano

RAVEL *Le Tombeau de Couperin*
RAVEL *Shéhérazade*
CANTELOUBE Selections from *Songs of the Auvergne*
TCHAIKOVSKY Symphony No. 6, *Pathétique*

Sunday, July 31, at 2:30
The Serge and Olga Koussevitzky Memorial Concert

BSO—CHARLES DUTOIT, conductor
JEAN-YVES THIBAUDET, piano

MOZART Symphony No. 29
RAVEL Piano Concerto in D, for the left hand
RACHMANINOFF *Symphonic Dances*

Programs and artists subject to change.

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2005 TANGLEWOOD MUSIC CENTER PERFORMANCE SCHEDULE

(Unless otherwise noted, all events take place in Florence Gould Auditorium, Seiji Ozawa Hall.)

Sunday, June 26, 8:30 p.m.*
Monday, June 27, 8:30 p.m.*
MARK MORRIS DANCE GROUP, TMC FELLOWS, and NEW FROMM PLAYERS
STEFAN ASBURY and STEVEN JARVI (TMC Fellow), conductors
Choreography by MARK MORRIS to music of FOSTER, MILHAUD, COWELL, and IBERT
World premiere of "Cargo," to music of Milhaud, commissioned in part by the Tanglewood Music Center of the Boston Symphony Orchestra, James Levine, Music Director, through the generous support of Michael and Sally Gordon and the Florence Gould Foundation

Monday, June 27, at 10 a.m., 1 p.m., and 4 p.m. (TH)
String Quartet Marathon: three 2-hour performances

Thursday, June 30, at 8:30 p.m. (CMH)
Music for vocal ensembles by TMC Composition Fellows

Sunday, July 3, at 10 a.m.
Chamber Music Concert

Sunday, July 3, at 2:30 p.m.
Opening Exercises
(free admission; open to the public)

Sunday, July 3, at 8:30 p.m.
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA
KURT MASUR, JULIAN KUERTI (TMC Fellow), and STEVEN JARVI (TMC Fellow), conductors
PROKOFIEV *Classical* Symphony
DUTILLEUX *The shadows of time*
BEETHOVEN Symphony No. 7

Saturday, July 9, at 6 p.m. ♪
Prelude Concert

Sunday, July 10, at 10 a.m.
Chamber Music Concert

Sunday, July 10, 1 p.m. (CMH) ♪
Prelude Concert

Sunday, July 10, at 8:30 p.m.
Vocal Recital

Wednesday, July 13, at 8:30 p.m. (Shed)*
BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
with TMC Vocal Fellows
Music of SONDHEIM

Saturday, July 16, 6 p.m. ♪
Prelude Concert

Saturday, July 16, at 8:30 p.m. (Shed)*
The Leonard Bernstein Memorial Concert
Supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean
TMC ORCHESTRA
JAMES LEVINE, conductor
VOCAL SOLOISTS
ALL-WAGNER PROGRAM
Die Walküre, Act I
Götterdämmerung, Act III

Sunday, July 17, 10 a.m.
Chamber Music Concert

Sunday, July 17, 1 p.m. (CMH) ♪
Prelude Concert

Saturday, July 23, at 6:00 p.m. ♪
Prelude Concert

Sunday, July 24, at 10 a.m.
Chamber Music Concert

Sunday, July 24, at 1 p.m. (CMH) ♪
Prelude Concert

Sunday, July 24, at 8:30 p.m.
Vocal Recital

Tuesday, July 26, at 2 p.m.*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events: Chamber Music, 2:30 p.m.; Vocal Chamber Music, 5 p.m. (SOH); Brass Fanfares, 8 p.m. (Shed)
Gala concert, 8:30 p.m. (Shed):
BSO, BOSTON POPS, and TMC ORCHESTRAS
JAMES LEVINE, SEIJI OZAWA, JOHN WILLIAMS, BRUCE HANGEN, and HANS GRAF, conductors
Music of BERLIOZ, BERNSTEIN, BEETHOVEN, and TCHAIKOVSKY

Saturday, July 30, at 6 p.m. ♪
Prelude Concert

Sunday, July 31, at 10 a.m.
Chamber Music Concert

Sunday, July 31, at 1 p.m. (CMH) ♪
Prelude Concert

(CMH) = Chamber Music Hall (TH) = Theatre
♪Admission is free, but restricted to that afternoon's 2:30pm or that evening's 8:30pm concert ticket holders.
*Tickets available through Tanglewood Box Office or SymphonyCharge.

Thursday, August 4–Monday, August 8
FESTIVAL OF CONTEMPORARY MUSIC
John Harbison, director
Guest Performers: Ursula Oppens, piano; Lucy Shelton, soprano; William Sharp, baritone; eighth blackbird
To include world premieres by Gunther Schuller and Lee Hyla
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Detailed program information available at the Main Gate

Sunday, August 7, at 1 p.m. (CMH) ♪
Prelude Concert

Saturday, August 13, at 6 p.m. ♪
Prelude Concert

Sunday, August 14, at 10 a.m.
Chamber Music Concert

Sunday, August 14, at 1 p.m. (CMH)
Prelude Concert

Monday, August 15, at 6 p.m. ♪
Prelude Concert

Monday, August 15, at 8:30 p.m.
The Daniel and Shirlee Cohen Freed Concert
TMC ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS, conductor
BEETHOVEN Symphony No. 6, *Pastoral*
STRAUSS *Don Juan*; Suite from *Der Rosenkavalier*

Except for concerts requiring a Tanglewood Box Office ticket (indicated by an asterisk * or music note ♪), tickets for TMC events are only available one hour before concert time.

TMC Orchestra Hall tickets	**$26**
TMC Orchestra Lawn tickets	**$11**
Other TMC concerts	**$11**

TMC Orchestra concerts are cash/charge; all other TMC concerts are cash only.

General Public and Tanglewood Donors up to $150: For TMC concerts, tickets are available one hour prior to concert start time at the Ozawa Hall Box Office only. *Please note that availability for seats inside Ozawa Hall is limited and concerts may sell out.*

Friends of Tanglewood $150+: Order your tickets for TMC Orchestra concerts (July 3; August 8 & 15) in advance by calling SymphonyCharge at 888-266-1200 or (617) 266-1200. For other TMC concerts, present your Friends of Tanglewood membership card at the Ozawa Hall Gate for admittance up to one hour prior to concert start time. Additional tickets and tickets for non-Friends are $11.

Festival of Contemporary Music Pass $50
(new this season)
Purchase a pass to the 2005 Festival of Contemporary Music, valid for six performances inside Ozawa Hall, August 4-8, and also valid as a lawn pass to the BSO Shed performance on Friday, August 5, and the Fromm Concert in Ozawa Hall on August 7.

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at www.bso.org. All programs are subject to change.



2005 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 16, 2:30 p.m.** James Gaffigan conducting music of Prokofiev, Saint-Saëns, and Adams; **Saturday, July 30, 2:30 p.m.** David Hoose conducting music of Dvořák and Harbison; **Saturday, August 13, 2:30 p.m.** David Hoose conducting music of Bach/Stokowski and Elgar

WIND ENSEMBLE PROGRAMS: **Sunday, July 17, 7 p.m.** David Martins conducting music of Gillingham, Holst, Whitacre, Beckel, Shostakovich, and Barnes; **Saturday, July 30, 11 a.m.** H. Robert Reynolds conducting music of Bolcom, Lauridsen, Grantham, Francaix, Grainger, Ticheli, and Hughes

VOCAL PROGRAMS: **Sunday, July 31, 7 p.m.** Ann Howard Jones conducting music of Schubert, Brahms, and Dello Joio, with guest conductor Craig Smith and Tanglewood Music Center Fellows in the performance of Bach Cantatas 37 and 118

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6 p.m.: **Tuesday, July 19**; **Wednesday, July 20**; **Wednesday, August 10**

Tickets available one hour before concert time. Admission is $10 for orchestra concerts, free to all other BUTI concerts. For more information call (413) 637-1430.

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North Adams, (413) 664-9550
www.darkrideproject.org
A Chapel For Humanity; Sculptural Epic and 9/11 Room. Free Admission, Wed.-Sun. 12-5.

Arrowhead
Pittsfield, (413) 442-1793
www.mobydick.org
Melville's Portrait Gallery, exhibit of artists' renderings of Moby Dick crew, to 10/10.

Barrington Stage Company
Sheffield, (413) 528-8888
www.barringtonstageco.org
Follies 6/23-7/16; *Importance of Being Earnest* 7/21-8/7; *Fuente* 6/30-7/17; *Snoopy* 7/13-8/8.

Becket Arts Center of the Hillstown
Becket, (413) 623-6635
www.becketartscenter.org
Playwriting festival, adult & young people arts workshops, exhibits, free lectures & more.

Berkshire Botanical Garden
Stockbridge, (413) 298-3926
www.berkshirebotanical.org
Beautiful display gardens open daily 10-5. *Fete des Fleurs* 7/16, *Flower Show* 8/6-7.

Berkshire Choral Festival
Sheffield, (413) 229-8526
www.choralfest.org
Choral masterpieces - 225 voices, Springfield Symphony. July 16, 23, 30. Concert at 8 p.m.

Berkshire Museum
Pittsfield (413) 443-7171
www.berkshiremuseum.org
The Power of Place: The Berkshires through October 30, 2005.

Berkshire Opera Company
Pittsfield, (413) 442-0099
www.berkshireopera.org
Rinaldo 7/7 - 7/13. *The Old Maid and The Thief & L'Heure Espagnole* 7/25 - 7/30.

Berkshire Theatre Festival
Stockbridge, (413) 298-5576
www.berkshiretheatre.org
Side By Side by Sondheim 6/24-7/2; *Equus* 7/12-23; *American Buffalo* 7/26-8/13; *The Father* 6/29-7/16.

Berkshire Wildlife Sanctuaries
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www.massaudubon.org
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The Colonial Theatre
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www.thecolonialtheatre.org
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Crane Museum of Paper Making
Dalton, (413) 684-6481
www.crane.com
Crane Museum of Paper Making. June-Mid-October, 1-5 p.m. Free Admission.

Dark Ride Project
North Adams, (413) 664-9550
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MASS MoCA
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www.massmoca.org
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Naumkeag House and Gardens
Stockbridge, (413) 298-3239
www.thetrustees.org
Music in the gardens – Sunday afternoons in July. 7/3, 10, 17, 24, 31 from 2 - 3 p.m. Monday afternoon in the gardens – a guided walk. 7/11, 18, 25, 8/1 at 2 p.m.

North Adams Museum of History and Science
North Adams, (413) 664-4700
www.geocities.com/northadamshistory
Temporary exhibit *Soldiers Without Guns At Home And At The Front.* Thurs. - Sun. reg. hrs.

Shakespeare & Company
Lenox, (413) 637-3353
www.shakespeare.org
Now playing: *Taming of the Shrew, Ice Glen, Wharton One-Acts* and the free Bankside Fest.

Sheffield Historical Society
Sheffield, (413) 229-2694
www.sheffieldhistory.org
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Sterling and Francine Clark Art Institute
Williamstown, (413) 458-2303
www.clarkart.edu
Jacques-Louis David: Empire to Exile exhibition during the Clark's 50th anniversary year.

Ventfort Hall, Museum of the Gilded Age
Lenox, (413) 637-3206, www.gildedage.org
Tours daily 10-3. *Belle of Amherst*, Dickinson life performed W, Th, F 7:30, Sat 4 p.m., Sun 10 a.m.

Williams College Museum of Art
Williamstown, (413) 597-2429
www.wcma.org
Now on view: *Quilt Masterpieces From Folk Art to Fine Art* through August 14th.

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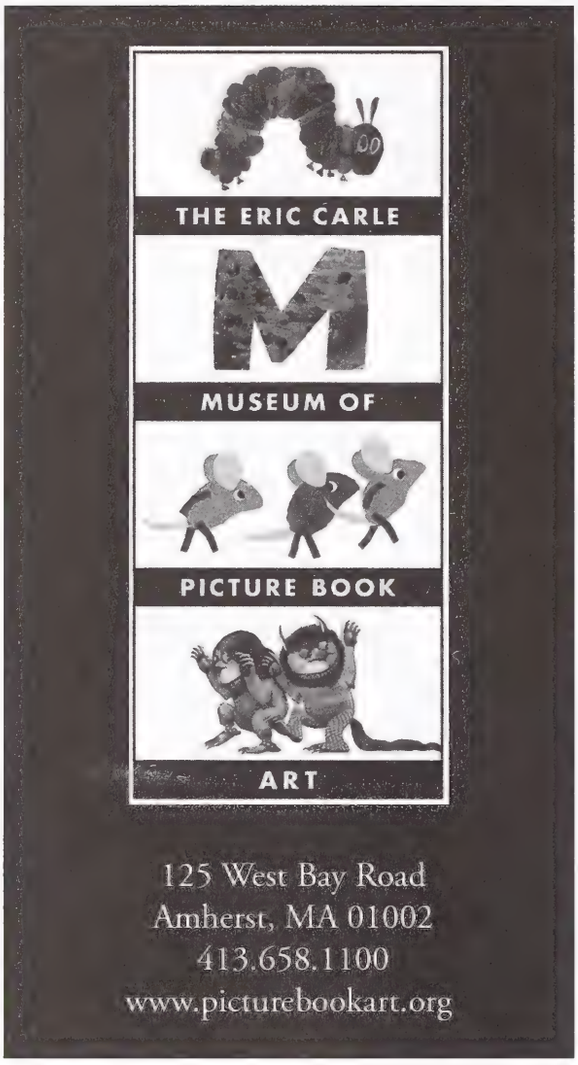
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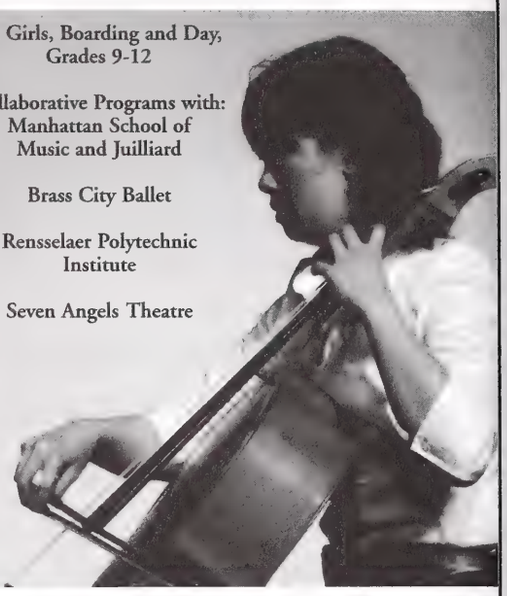
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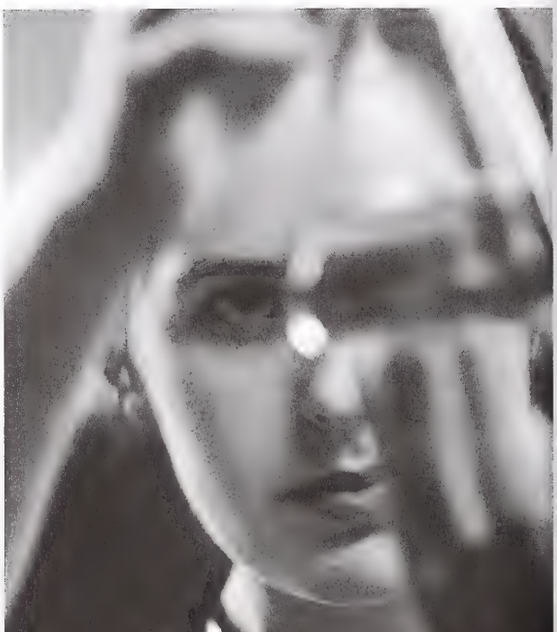


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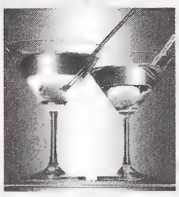
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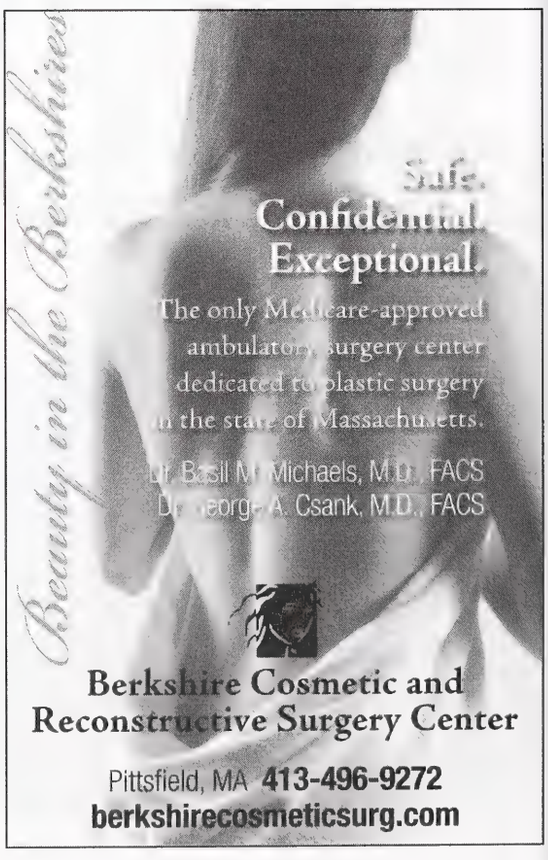
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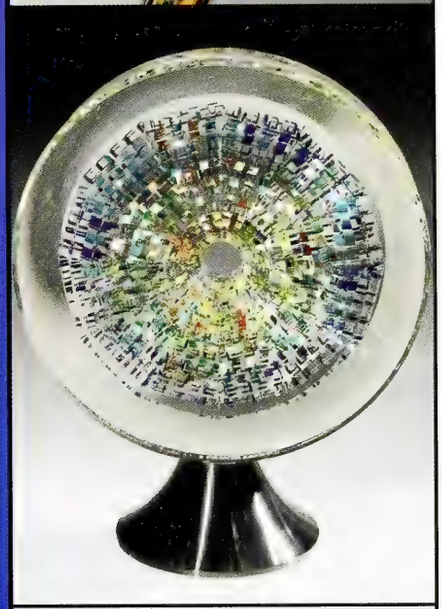
Rich Warren, *Chicago Tribune*, 6/1/90.

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Keith Lockhart

The 2005 Boston Pops season marks Keith Lockhart's Tenth Anniversary Season as Boston Pops Conductor. During his decade with the orchestra, Mr. Lockhart has honored the Boston Pops' proud history while breaking new ground at this venerable American institution. In February 1995 Keith Lockhart was named 20th Conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has conducted more than 800 concerts and made 61 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by CBS4 in Boston and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on CBS4. The Boston Pops' 2002 July Fourth broadcast was nominated for an Emmy Award for Outstanding Classical Music/Dance Program, and the 2002 *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award in the Television Broadcast category. Keith Lockhart has led the Boston Pops on 24 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall. Under his direction the orchestra has broadened its touring activities, performing in concert halls and sports arenas across the country. In September 2004 Mr. Lockhart and the orchestra appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002 Mr. Lockhart led the Boston Pops in the pregame show of Super Bowl XXXVI. In February 2004 he led the first Boston Pops concert at New York's Radio City Music Hall since the Fiedler era. In November 2004 Keith Lockhart and the Boston Pops released *Sleigh Ride*, the first self-produced recording in the orchestra's history, available online through www.bostonpops.org. They previously recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration.*

Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City and leads a production of Britten's *A Midsummer Night's Dream* this season. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. He opened the 2002-03 Saint Louis Symphony season with a gala concert featuring cellist Yo-Yo Ma, and returned there in September 2004; he led the Deutsches Symphonie-Orchester in Berlin on New Year's Eve 2002 and the Concertgebouw Orchestra of Amsterdam in June 2003. Recent engagements include successful appearances with the Baltimore, Edmonton, Toronto, Columbus, and Cincinnati symphonies, and his Boston Lyric Opera debut with Puccini's *Tosca* in spring 2004. Notable past engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and debuts with the New York Chamber Symphony, the Houston Symphony, and the New Japan Philharmonic.

THE BOSTON POPS ORCHESTRA
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KEITH LOCKHART conducting

A TRIBUTE TO STEPHEN SONDHEIM

Starring
Gregg Edelman, Marin Mazzie, and Faith Prince
with
Tanglewood Music Center Fellows
Abigail Fischer, Christopher Herbert, Lawrence Jones,
Charles Temkey, and Chanel Marie Wood

Stafford Arima, *Stage Director*
Joel Fram, *Creative Consultant*
Concert Text by Annette Jolles

Act I

Overture: *A Funny Thing Happened on the Way to the Forum*

Selections from *Sweeney Todd*

No Place Like London
Gregg Edelman (Sweeney), Christopher Herbert (Anthony),
and Abigail Fischer (Beggar Woman)

The Worst Pies in London
Faith Prince (Mrs. Lovett)

Green Finch and Linnet Bird/Ah, Miss/Johanna
Chanel Marie Wood (Johanna), Mr. Herbert, and Ms. Fischer

A Little Priest
Ms. Prince and Mr. Edelman

Selections from *Sunday in the Park with George*

Act I Prelude/Sunday in the Park with George
Mr. Edelman (George) and Ms. Mazzie (Dot)

Finishing the Hat
Mr. Edelman

Move On
Ms. Mazzie and Mr. Edelman

Selections from *Merrily We Roll Along*

Old Friends/Like It Was
Ms. Fischer (Mary) and Lawrence Jones (Charley)

Opening Doors
Ms. Fischer, Mr. Jones, Mr. Herbert (Frank), Ms. Wood (Beth),
Mr. Edelman (Joe), and Ms. Mazzie (First Girl)

BOSTON POPS

INTERMISSION

Act II

Entr'acte: Comedy Tonight — arr. Don Sebesky

Early Sondheim

The Ladies Who Lunch, from *Company*
Ms. Prince

In Praise of Women, from *A Little Night Music*
Mr. Herbert

Losing My Mind, from *Follies*
Ms. Mazzie

Selections from *Into the Woods*

Giants in the Sky
Mr. Jones (Jack)

Agony
Mr. Edelman (Cinderella's Prince) and
Mr. Temkey (Rapunzel's Prince)

On the Steps of the Palace
Ms. Wood (Cinderella)

Any Moment/Moment in the Woods
Mr. Edelman and Ms. Mazzie (Baker's Wife)

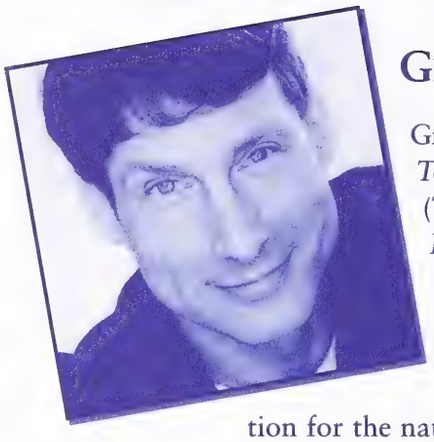
Children Will Listen — arr. Georgia Stitt
Mr. Herbert, Ms. Fischer, Mr. Temkey, and
Ms. Prince (Witch)

Finale: Old Friends, from *Merrily We Roll Along*
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Special thanks to Georgia Stitt and Joshua Clayton

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.



Gregg Edelman

Gregg Edelman has appeared on Broadway in *Wonderful Town* (Outer Critics Circle nomination), *Into the Woods* (Tony Award nomination and Drama Desk Award), *Les Misérables*, *1776* (Tony Award nomination, Drama Desk Award, and Outer Critics Circle nomination), *Passion*, *Falsettos*, *Anna Karenina*, *City of Angels*, *Anything Goes*, *Cabaret*, *Cats*, *Oliver!*, and *Evita*. He received a 1994 Bay Area Critics Award nomination for the national tour of *Falsettos* and also performed in the national tours of *Cabaret* and *Doonesbury*. Off-Broadway and other New York credits include *Flight*, *Reefer Madness*, *Thief River*, *Standing By*, *Out of This World*, *Fiorello!*, *Greetings*, *She Loves Me*, *The Shop on Main Street*, and *Forbidden Broadway*. He has appeared in such feature films as *Spider-Man 2*, *City by the Sea*, *Hollywood Ending*, *Cradle Will Rock*, *Green Card*, *Hudson River Blues*, *Butterfly Legend*, *First Wives Club*, *Crimes and Misdemeanors*, and *The Manhattan Project*. On television, Gregg has been seen on *Hack*, *Law & Order*, *Law & Order: SVU*, *Ed*, *All My Children*, *Central Park West*, *Spenser: For Hire*, and on the PBS "Great Performances" presentation of *Passion*.



Marin Mazzie

Marin Mazzie most recently played Lizzie in *110 in the Shade* at the Pasadena Playhouse and Fiona in *Brigadoon* for Reprise in Los Angeles, both opposite her husband Jason Danieley. Marin received Tony and Drama Desk nominations and an Outer Critics Circle Award for her performance in the hit revival of *Kiss Me, Kate* and later received an Olivier Award nomination when she made her West End debut in the show. Other Broadway credits include *Ragtime* (Tony, Drama Desk and Outer Critics nominations), *Passion* (Tony nomination), *Man of La Mancha*, *Into The Woods*, *Big River*, and *Out Of This World* (Encores!). Off-Broadway she has appeared in *The Vagina Monologues, The Trojan Women: A Love Story,* and *The World Goes Round* (also national tour). Regional credits include the Goodman Theatre, Arena Stage, the Denver Center, La Jolla Playhouse, and Pittsburgh CLO. On television she has been seen in *Still Standing*, CBS (recurring role); *Jake in Progress*, ABC; *Pryor Offenses*, Showtime; and *One Life to Live*, ABC. On PBS she has appeared in "Great Performances" presentations of *Passion, My Favorite Broadway: The Leading Ladies*, and *My Favorite Broadway: The Love Songs*, all of which are available on DVD, and in the Boston Pops' tribute to Jerry Herman. Among her recordings are *Kiss Me, Kate* (DRG), *Ragtime* (RCA), *Passion* (Angel), *Out Of This World* (DRG), *My Favorite Broadway: The Leading Ladies*, and *My Favorite Broadway: The Love Songs* (Hybrid), *Broadway Divas* (RCA), *The Stephen Schwartz Album* (Varese Sarabande), and John Adams's *I Was Looking At The Ceiling And Then I Saw The Sky* (Nonesuch). Marin and Jason have performed their evening of duets at Lincoln Center's American Song-

book series, Joe's Pub, the Cinegrill, and other venues. Marin has done extensive concert work across the country from Carnegie Hall to the Hollywood Bowl under the batons of Marvin Hamlisch, Skitch Henderson, Keith Lockhart, Peter Nero, Patrick Summers, John Mauceri, and Doc Severinsen, to name a few. Marin and Jason's CD, *Opposite You*, will be released on PS Classics this fall. Marin holds an honorary doctorate from her alma mater, Western Michigan University.

"No One Is Alone": A 75th Birthday Tribute to Stephen Sondheim

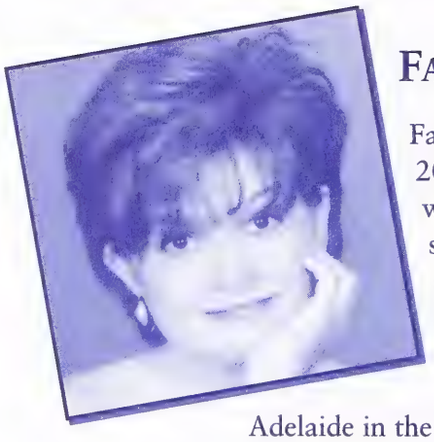
A major theme in the work of Stephen Sondheim (born March 22, 1930) is the connection (or sometimes, lack of connection) between people. Sondheim is constantly exploring the relationships between characters, and his theatre gives us intricate narratives that illuminate the connections we have with people in our own lives—our friends, adversaries, family, collaborators, and strangers whose impact only becomes apparent with time. Woven throughout these explorations we find Sondheim's trademark ambivalence. We can never be certain in any Sondheim show that everything will turn out for the best—indeed, we can never be certain that anything will turn out at all. What makes a Sondheim musical so unique is that he tells its story with a very specific point of view about relationships, but never gives us any easy answers. Relationships are not pat—they are maddeningly, joyously complex.



Sondheim's musicals are an intricate mosaic of words, music, and the personal expression of his own life experience. It is impossible not to allow one's life experience to influence the creation of art. This is what makes art such a personal exchange between author and audience. What makes Sondheim's characters so empathetic is his ability to find the universal within the specific. This is why we take something away from his work—because he writes from his experiences and infuses the piece with a universal hook that we can connect with. Sondheim may not be a barber or baker, yet he is able to imbue these characters with universally identifiable emotions—longing, regret, nostalgia, desire. I am sure everyone who is familiar with Sondheim has their personal "Sondheim sound picture" moment that has touched them in some way. Art affects us in both powerful and simple ways. So after an evening of theatre, we can return to the real world and our lives can be enriched by the art we've just experienced. It is one giant feedback loop—one huge connection!

Theatre—a place where relationships are born—brings people together in a darkened room and allows us to communicate, participate, and be enlightened by an experience. It is truly a communal event. Sondheim's incredible body of work explores the various aspects of such a community, allowing us to see it good, bad, passionate, indifferent—in all its gloriously human complexity.

—Stafford Arima



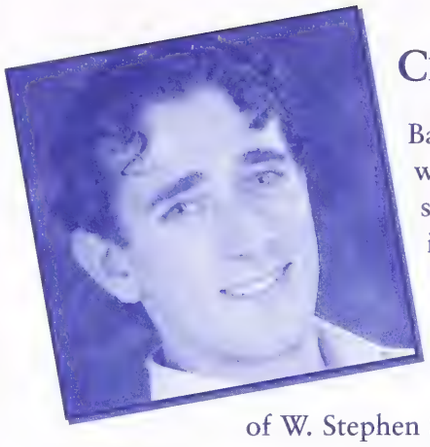
Faith Prince

Faith Prince, who made her Boston Pops debut in May 2003, was last seen on Broadway in *Noises Off* along with Patti LuPone and Peter Gallagher. In 2001 Faith starred on Broadway as Ella Peterson in the Comden and Green classic *Bells Are Ringing*, for which she received Outer Critics Circle, Drama Desk, and Tony Award nominations. She is best known for her Tony-winning turn as the perennially unwed Miss Adelaide in the 1992 Broadway revival of *Guys and Dolls*, for which she also won Drama Desk and Outer Critics Circle awards. She created major Broadway roles in *Jerome Robbins' Broadway* (Tony and Drama Desk nominations), *Nick and Nora* (Outer Critics Circle award), and *Little Me* with Martin Short, and played an acclaimed Anna in the recent revival of *The King and I*. After starring in Broadway's *James Joyce's The Dead,* she reprised her role for the West Coast and Washington premieres of that production (Ovation and Helen Hayes nominations). Faith originated the character of Trina in William Finn's *Falsettoland*, and also appeared off-Broadway in *Bad Habits*, *Urban Blight*, *Groucho*, *Little Shop of Horrors*, *Olympus on My Mind*, and *Scrambled Feet*. On television, she has been a recurring guest star on *Spin City* (ABC) and *Now and Again* (CBS) and was featured in the PBS special *My Favorite Broadway.* She can be seen this season on *House* (Fox), *Huff* (Showtime), and *Monk* (USA). Additional TV credits include *Welcome to New York*, *Law & Order*, *High Society*, *Encyclopedia*, and the Hallmark Hall of Fame film *A Season for Miracles*. Her film credits include *Picture Perfect*, *My Father the Hero*, *Dave*, *The Last Dragon*, and *Big Bully*. Faith made an award-winning cabaret debut at Joe's Pub in New York City, and the live recording, *A Leap of Faith*, is now available on DRG Records.



Abigail Fischer

Mezzo-soprano Abigail Fischer is a versatile singer praised for her "plush, luxurious voice" and "unfailing sensitivity." In contemporary music she has worked under such conductors as Brad Lubman, Gil Rose, and Daniel Reusse performing works by Luciano Berio, Milton Babbitt, Steve Reich, Iannis Xenakis, John Zorn, and the Bang on a Can artists. She has performed on the stage as Oberon, Cherubino, Mrs. Lovett, and Mother Marie. Her work in early music includes collaborations with Paul O'Dette, Ellen Hargis, Fred Renz, and Andrew Parrott. She has made solo appearances at Trinity Wall Street, New York, in Mozart's Requiem, Beethoven's *Missa Solemnis*, and Handel's *Messiah*. Ms. Fischer is a graduate of Vassar College and the Eastman School of Music, and has studied with teachers Drew Minter, Carol Webber, and Susanne Mentzer, and with coaches Brian Zeger, Russell Miller, and Liora Maurer. She is a past participant of Lucca Opera Festival, David Wilson-Johnson's Ferrandou Singing School, Opera North, and the Aspen Music Festival.



Christopher Herbert

Baritone Christopher Herbert is returning to Tanglewood, having first performed here on viola while a student at the Boston University Tanglewood Institute in 1997. Originally from New York City and Connecticut, Christopher received his B.A. from Yale University. At Yale he was a member of the Whiffenpoofs and sang title roles in *Dido and Aeneas*, *The Marriage of Figaro,* and *Julius Caesar*. A student of W. Stephen Smith, he spent two summers at the Aspen Music Festival, where he appeared in opera scenes and an *Evening of Sondheim*. Recent New England performances include appearances with the Boston Lyric Opera, Opera Boston, Boston Baroque, and the Handel and Haydn Society. Christopher has been a soloist with the New Haven Oratorio Chorale and Fine Arts Chorale. Fluent in Arabic, he has completed his master's degree in Middle Eastern Studies from Harvard University. This autumn Christopher will attend the Manhattan School of Music.



Lawrence Jones

Tenor Lawrence Jones performed as Don Ramiro in Rossini's *La Cenerentola* with the Raylynmor Opera in May. He also drew critical praise from the *Boston Globe* for his 2004 performance as Acis in Handel's *Acis and Galatea* with the Vox Consort. His other opera credits include the roles of Flute and Snout in Britten's *A Midsummer Night's Dream* with Opera North and Tamino in Mozart's *The Magic Flute* with Stanford Opera. While studying at the San Francisco Conservatory he appeared as Jupiter in Handel's *Semele* and Fame in Purcell's *The Indian Queen*. He received his bachelor of music degree from the San Francisco Conservatory, studying voice with Leroy Kromm and piano with William Wellborn. He has received awards at the Maria Holt Opera Aria Competition and Berkeley's Bach Festival. He is currently pursuing a master of music degree at Boston University where he studies with Susan Ormont.



Charles Temkey

Bass Charles Temkey hails from the old port town of Patchogue, Long Island. He holds bachelor's and master's degrees from the Manhattan School of Music, where he was a student of Patricia Misslin. In his time in the MSM Opera Studio, Charles performed many bass roles including Don Pedro in Berlioz's *Béatrice et Bénédict*, Bottom the Weaver in Britten's *A Midsummer Night's Dream*, and Rakitin in Hoiby's *A Month in the Country,* all to critical acclaim from major New York

publications. Other opera credits include Don Alfonso in *Così fan tutte*, Publio in *La Clemenza di Tito* with Warren Jones and Julius Rudel, Bartolo at the Music Academy of the West, Snug in *A Midsummer Night's Dream* at Central City Opera, and Bottom in the Tanglewood Music Center's 2004 production of *Midsummer*, directed by David Kneuss. He will make his professional opera debut in the spring of 2006 at the Los Angeles Opera as Shadow Grendel in the world premiere of Oscar-winning composer Elliot Goldenthal's *Grendel* (based on *Beowulf*), which will be directed by Julie Taymor. Charles will also enjoy his Lincoln Center Festival debut in the same production in summer 2006. An avid recitalist and concert soloist, Charles is actively performing at concert venues and with orchestras from coast to coast.



Chanel Marie Wood

Soprano Chanel Wood recently graduated from Rice University, where she earned her B.M. in Vocal Performance from the Shepherd School of Music. She was chosen to represent her graduating class at Rice University's President's Concert. This past spring she performed in a recital of art song including the works of Marx, Turina, and Mussorgsky, and has appeared in scenes from *Le Nozze di Figaro* as the Countess Almaviva. Following this summer, she intends to spend a year back home in Texas preparing to enter graduate school in the fall of 2006.



Stafford Arima

Stafford Arima's selected directing credits include *Altar Boyz* (off-Broadway; Outstanding Off-Broadway Musical, 2004-2005 Outer Critics Circle Award; Outstanding Musical, 2004-2005 Drama Desk nomination), *Ragtime* (West End; Best Director 2004 Olivier Award nomination), *Children's Letters to God* (off-Broadway), *Chef's Theater* (off-Broadway), *Candide* (San Francisco Symphony), *Seussical* (second North American national tour), *Ragtime—In Concert* (BBC 4 Television/The Cardiff International Festival of Musical Theatre), and *Total Eclipse* (TSP Studio Theatre, Canada). His regional credits include *Guys and Dolls* (Paper Mill Playhouse, NJ), *Aida* (North Shore Music Theatre, MA), *Jesus Christ Superstar* (Sacramento Music Circus), *The Pajama Game* (Marriott Lincolnshire, IL) and *Smokey Joe's Cafe* (North Shore Music Theatre, MA). Arima was the associate director of *A Class Act* (Broadway). He graduated from York University (Canada) where he received a bachelor of arts honors degree in Theatre Studies and was the recipient of the Dean's Prize for Excellence in Creative Work.



Joel Fram

Joel Fram most recently co-produced and curated the 12-hour marathon "Wall to Wall Stephen Sondheim" concert at New York's Symphony Space. He has conducted many Broadway shows and national tours, including *Sweet Smell of Success*, *The Music Man*, *James Joyce's The Dead* (all Broadway); *CATS* (Broadway and national tour), and *Falsettos* (national tour). Off-Broadway and regional credits include the world premiere of two Andrew Lippa musicals, *A Little Princess* (TheatreWorks, Palo Alto) and *john & jen* (Lamb's Theatre, NYC); the world premiere of *Paramour* by Howard Marren and Joe Masteroff (Old Globe Theatre); Alan Ayckbouyrne's *Dreams from a Summer House* (Alliance Theatre); *A Funny Thing Happened..., My Fair Lady, A Little Night Music, 1776, Anything Goes,* and *The Secret Garden* (5th Avenue Theatre, Seattle); *The Student Prince* (North Shore Music Theatre); and *A...My Name is Alice* (Barrington Stage Company). He has restored several shows for City Center *Encores!,* including *Sweet Adeline* (Kern/Hammerstein) and *A Tree Grows in Brooklyn* (Schwartz/Fields), and restored Noël Coward's *Sail Away* for a concert performance at Carnegie Hall starring Elaine Stritch. As a pianist, Mr. Fram has played extensively on stage and in concert. Music director of the cast albums of *john & jen* and *A...My Name is Alice,* he is co-founder and Artistic Director of the New Voices Collective, an organization that encourages the creation of new American music.

Annette Jolles

Annette Jolles's recent theatrical and concert credits include staging the "Wall to Wall Stephen Sondheim" tribute at New York's Symphony Space, directing her third season of Symphony Space's New Voices Series, and directing and choreographing her thirteenth season for The Little Orchestra Society. Since 1992 she has directed and choreographed the Little Orchestra's esteemed Lolli-Pops Series for young children. In addition, she both produced and directed its recent DVD *The Orchestra—A Happy Family*. Ms. Jolles has developed several new musicals, including *Little by Little* and *Suddenly Hope*. For the ASCAP Musical Theatre Workshop, she recently directed Georgia Stitt and John Jiler's original musical *Big Red Sun* and is currently developing a new musical by Laurence Holzman, Felicia Needleman, and Benjamin Rosenbluth about the heroic actions of Raoul Wallenberg during World War II. As a founding partner of KTW Productions, dedicated to works relevant to the Jewish experience, she co-wrote and directed the plays *Keeping the Word* and *The Handshake,* which toured nationwide. Her work in television has earned her an Emmy Award as producer of the third anniversary *9/11 Memorial from Ground Zero*. Other television credits include *Egypt Week Live* (Discovery Channel), *Broadway Under the Stars* (CBS), and the Times Square New Year's Eve festivities from 1997 to 2004. Highlights of additional broadcasts include *Broadway on Broadway* (NBC), *Romance/Romance*, *Nunsense 1, 2 & 3*, *Nuncrackers*, and *Stop the World...*(PBS, A&E, TNN), *Birthday Live I, II,* and *III* (Discovery Health), the live *Trading Spaces "Home Free"* finale, and *A Prayer for America—the 9/11 Yankee Stadium Memorial.*

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English Horn
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Thomas Martin
Scott Andrews

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Craig Nordstrom

Saxophone
Michael Monaghan

Bassoons
Richard Ranti
Suzanne Nelsen

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
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Jonathan Menkis

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Thomas Rolfs
Roberta and Stephen R. Weiner Chair, fully funded in perpetuity
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Peter Chapman

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
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Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins

Harp
Ann Hobson Pilot

Rhythm Section
James Gwin–drums
Jonathan Finn–guitar
David Buda–bass

Librarians
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John Perkel

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°On leave

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THIS WEEK'S ANNOTATORS

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Steven Ledbetter, program annotator of the Boston Symphony Orchestra from 1979 to 1998, now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

Howard Pollack, Professor of Music and Director of Graduate Studies at the Moores School of Music at the University of Houston, is currently completing a critical biography of George Gershwin.

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic.

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 9, 23; August 6, 13 — Marc Mandel
July 16, 30; August 20, 27 — Robert Kirzinger



Walter H. Scott


Itzhak Perlman & Pinchas Zukerman


Renée Fleming


Vladimir Ashkenazy


Emanuel Ax


Dmitri Hvorostovsky


Joshua Bell


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2005 Tanglewood

SEIJI OZAWA HALL

Prelude Concert

Friday, July 15, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

RONALD BARRON, NORMAN BOLTER, DOUGLAS YEO, and DARREN ACOSTA, trombones
VALERIA VILKER KUCHMENT and NANCY BRACKEN, violins
ROBERT BARNES and (in Mozart) RONALD WILKISON, violas
MICKEY KATZ, cello
VYTAS BAKSYS, organ
WILLIAM HITE, tenor

STRAVINSKY — Three Pieces for string quartet

♩ = 126
♩ = 76
𝅗𝅥 = 40

STRAVINSKY — *In Memoriam Dylan Thomas*, Dirge-Canons and Song, for tenor, string quartet, and four trombones

WILLIAM HITE, tenor

MOZART — Aria No. 5, "Jener Donnerworte Kraft," from the Singspiel *Die Schuldigkeit des ersten Gebots*, K.35

WILLIAM HITE, tenor
RONALD BARRON, trombone solo

WUORINEN — *Consort of Four Trombones*

SHOSTAKOVICH — String Quartet No. 8, Opus 110

Largo—
Allegro molto—
Allegretto—
Largo—
Largo

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Notes

The three short pieces for string quartet by **Igor Stravinsky** (1882-1971) were composed in 1914, the year after the first performance of *Le Sacre du printemps*, which had established Stravinsky instantly as the most significant composer of the age; they are dedicated to the conductor Ernest Ansermet. They have little connection, if any, with the traditional treatment of the string quartet medium, and for that reason they aroused both resentment and incomprehension. In 1924 George Dyson quoted part of the second piece in his book *The New Music* and commented, "If this type of passage has any proper place in the art of the string quartet, then the end is near."

Stravinsky actually seems to have conceived the pieces as individual, self-sufficient treatments of different moods. This is clear from the titles he applied to them when he orchestrated them in 1928 as part of his Four Studies for Orchestra; there the three movements derived from the string quartet work were called "1. Dance; 2. Eccentric; 3. Canticle." The second movement was inspired by a famous clown, Little Tich, whom Stravinsky saw in London in the summer of 1914. The last movement, with its stately, hieratic motion and alternations of register, foreshadows the *Symphonies of Wind Instruments* (1920). Late in his life, the composer declared that the last half of the third piece contained some of the best music that he wrote in this period.

* * * * *

Having arrived in the United States as an émigré in 1939, **Stravinsky** immersed himself, in his way, into English-speaking culture, ranging from his collaborations with Woody Herman and with the Barnum and Bailey Circus to his sole opera, the English-language *Rake's Progress* in collaboration with the great poet W.H. Auden, and settings of early English poetry in *Cantata*. This tendency continued through to his last completed work, the simple setting of the poem "The Owl and the Pussycat."

Stravinsky met the extraordinary Welsh poet Dylan Thomas, whom he admired, at the Copley Plaza Hotel in Boston on May 22, 1953. The two discussed the possibility of collaborating on an opera, perhaps to be produced by Boston University. In a preface to the score of *In Memoriam Dylan Thomas*, the composer writes that Thomas was on his way to Hollywood for a meeting about the operatic project when the poet died suddenly in New York on November 9, 1953, in part due to complications from his alcoholism. "During the following months I thought of composing something to Dylan Thomas's memory. No poem of his could fit my purpose better than the one he had composed to the memory of his father...."

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Stravinsky completed the piece in spring 1954, and the first performance took place in Los Angeles on September 20, 1954, with Robert Craft conducting. The piece is in three sections. Stravinsky's setting of Dylan Thomas's most famous poem is bracketed by what the composer calls "Dirge-Canons," "antiphonal canons between a quartet of trombones and a string quartet." Dylan Thomas's formal apparatus is that of a *villanelle* (originally a French form): five three-line stanzas plus a quatrain, with a rhyme scheme of aba...abaa and specifically placed reiterations of the first and third lines of the first stanza. Thomas's strict form dovetails with Stravinsky's renewed interest in formalist methodology, particularly with regard to his recent preoccupation with the serial procedures of Schoenberg and Webern. The Thomas setting has much in common with the music of *Cantata* and the Three Shakespeare Songs of the same period, in which the composer blends serialist procedures with hints of tonal-centered music.

DYLAN THOMAS "Do not go gentle into that good night"

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.

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* * * * *

The eleven-year-old **Wolfgang Amadè Mozart** (1756-1791) was one of three composers asked to provide music for a Lenten entertainment of March 12, 1767, for Archbishop Schrattenbach of Salzburg. His co-composers were Michael Haydn and court organist Anton Cajetan Adlgasser; their music for this *Singspiel* (a form made up of musical numbers separated by spoken dialogue, as in Mozart's *Magic Flute*) is lost. The libretto for this work was by one Ignaz Anton Weiser, a theater enthusiast and part-time librettist who also, in 1772, became Mayor of Salzburg.

Die Schuldigkeit des ersten Gebots ("The Obligation of the First Commandment") is an allegory whose characters are Christian Spirit, Christian (both tenors), Justice, Compassion, and Worldly Spirit (sopranos). Christian Spirit calls on the aid of Justice and Compassion to try to convince the man Christian to wrench his gaze away from the things of the world; Worldly Spirit continually attempts to win him back. In Aria No. 5, Christian tells of the effect that the words and voice of Justice had on him in "a voice that forcefully


Vanessa
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startled me from my rest" earlier in the play ("Awake, idle servant!"). Mozart picks up on the mention of trombones in the second verse, taking the opportunity to include a significant trombone obbligato part along with the tenor solo.

MOZART "Jener Donnerworte Kraft"

Jener Donnerworte Kraft die mir in Seele dringen, fordern meine Rechenschaft.	The power of those thunderous words that penetrated my soul calls me to account.
Ja mit ihrem Widerhall hört mein banges Ohr erklingen annoch den Posaunenschall.	Yes, they are repeated, my fearful ear still hears the blare of the trombone that reaches my ear.

* * * * *

Charles Wuorinen (b.1938) began composing from a very young age, before he had any instrumental training. He completed a quantity of remarkably assured compositions by the time he entered college and at age fifteen won recognition in the form of a New York Philharmonic Young Composers Award. While attending Columbia University he won an unprecedented four BMI Student Composer Awards and three Bearns prizes. A gifted pianist and conductor, Wuorinen went on to co-found and co-direct the Group for Contemporary Music, achieving renown for the extraordinarily virtuosic compositions he wrote for that ensemble. In 1970 he won the Pulitzer Prize for one of his rare electronic works, *Time's Encomium*.

Wuorinen has worked extensively in every genre of composition, including chamber music, ballet, choral music, and opera. Among his recent projects are his opera *Haroun and the Sea of Stories*, based on the novel by Salman Rushdie, which was premiered in fall 2004 at New York City Opera, and his Fourth Piano Concerto, commissioned by the Boston Symphony Orchestra for James Levine's first season as Music Director of the orchestra. Levine, the BSO, and pianist Peter Serkin premiered the Fourth Concerto this past March at Symphony Hall in Boston; the concerto will be repeated this Sunday in the Shed. Other recently completed works are *Theologoumenon*, an orchestral tone poem written for the MET Orchestra and James Levine, for Levine's 60th birthday; and *Flying to Kahani* for piano and orchestra, commissioned by Carnegie Hall for Peter Serkin. Both will be premiered during the 2005-2006 season.

Wuorinen composed his little *Consort for Four Trombones* in early March 1960 while still a student at Columbia. The piece was premiered by a group called the New Music Chamber Ensemble at Carnegie Recital Hall on April 4, 1960. The designation "consort" is an indication of Wuorinen's preoccupation with the forms and genres of early music.

* * * * *

Dmitri Shostakovich (1906-1975) had constant problems with the Soviet Press and government, not to mention the Composer's Union, when he wrote a symphony. As a large and public sort of work, symphonies inspired endless discussion on the composer's intended "meaning," and whether the symphony approached the ideals of "socialist realism." So it was only natural that Shostakovich, during a period when symphonies seemed to be progressively harder to write without alienating some powerful opponent, should turn wholeheartedly to string quartets.

Upon Stalin's death in 1953, Shostakovich completed his first symphony in eight years—the Tenth, one of his finest symphonic scores. Its musical material contains a surprising reference to the composer himself, one that also lies at the heart of the Eighth String Quartet, composed in 1960: the musical monogram "D.Sch." (the composer's initials when his name is spelled in German), represented in musical pitches as D, E-flat, C, and B

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(E-flat is "Es" in German notation; B-natural is H).

The Eighth Quartet has an implied program in its dedication "to the victims of war and fascism." But since the score, throughout its five linked movements, keeps recalling D-S-C-H and quoting passages from Shostakovich's own works, we may be justified in understanding that the "victim" in this case is the composer himself. Throughout the quartet, the composer incorporates quotations from his earlier works: the First and Fifth symphonies in movement one; the Opus 67 piano trio in movement two; his Cello Concerto No. 1 (written the previous year) in the third-movement scherzo and at the start of the fourth movement, and, also in the fourth movement, a reference to his opera *Lady Macbeth of Mtsensk*, as well as to a song of the Russian Revolution called "Languishing in prison." Yet in all this intensely personal writing, Shostakovich balances the string quartet's strict demands of harmony versus melody, of contrapuntal texture versus homophonic, to create one of the most masterful and expressive chamber music scores of the century.

—Notes by Steven Ledbetter (Stravinsky Three Pieces; Shostakovich) and Robert Kirzinger (Stravinsky *In Memoriam Dylan Thomas*, Mozart, Wuorinen)

ARTISTS

Ronald Barron has been principal trombonist of the Boston Symphony Orchestra since 1975. He joined the orchestra in 1970, after being a member of the Montreal Symphony Orchestra. He also served as principal trombonist of the Boston Pops Orchestra for thirteen seasons. In 1974 Mr. Barron shared the highest prize awarded at the Munich International Competition for trombonists, on which occasion he played Frank Martin's *Ballade* for trombone and orchestra with the Bavarian Radio Orchestra. He has been soloist on many occasions with the Boston Pops and with regional New England bands and orchestra. He has been a recitalist in the United States, Europe, and Japan. In addition to his numerous recordings with the Boston Symphony and Boston Pops, he has recorded with Canadian Brass, Empire Brass, and Summit Brass. His numerous solo recordings include "Le Trombone Française" and "Le Trombone Française" Volume II (this includes Martin's *Ballade*), "Hindemith on Trombone," "All American Trombone," "In the Family," and "American Showcase," all on the Boston Brass Series label, and "Cousins," on Nonesuch, with cornetist Gerard Schwarz. Mr. Barron has been a faculty member for the International Trombone Workshop, the Keystone Brass Institute, and the Rafael Mendez Brass Institute. He teaches at Boston University, the New England Conservatory of Music, and the Tanglewood Music Center, and has also served as a member of the jury for the international competitions of Munich and Toulon.

Born in Minneapolis, Minnesota, BSO second trombone **Norman Bolter** began his formal trombone studies at nine with Ed Von Hoff of the St. Paul Public School System, later studying with Ronald Rickets and Steven Zellmer of the Minnesota Orchestra and with John Swallow at the New England Conservatory of Music. An alumnus of the Tanglewood Music Center, where he won the C.D. Jackson Award, he joined the BSO in 1975 at twenty, becoming the BSO's youngest member at that time. He is also principal trombonist of the Boston Pops Orchestra and was a founding member of the Empire Brass Quintet, the first brass ensemble ever to win the prestigious Walter H. Naumberg Award in Chamber Music. Besides appearing on BSO, Boston Pops, and Empire Brass recordings, he is also heard as principal trombonist on recordings with the Orchestre National Bordeaux Aquitaine and is soloist and conductor on two recordings of his own compositions, "Experiments in Music" and "Anew at Home." Mr. Bolter is on the faculties of the Longy School of Music and the New England Conservatory of Music.

Douglas Yeo was born in Monterey, California, and grew up in Valley Stream, New York, where he began playing the trombone at the age of nine. A graduate of Wheaton College (IL) Conservatory and New York University, he joined the Boston Symphony as bass trombonist during the 1985 Boston Pops season after holding the same position for four years in the

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Baltimore Symphony Orchestra. Since coming to Boston, he has been involved extensively in teaching, both at New England Conservatory of Music and at the Hamamatsu (Japan) International Wind Academy and Seminar. In 1998 he was named music director of the New England Brass Band. He has been a soloist with the Boston Symphony, the Baltimore Symphony, and the Boston Pops Orchestra. Mr. Yeo is a leading advocate of the serpent; his landmark 1997 performance of Simon Proctor's Serpent Concerto with the Boston Pops Orchestra under John Williams made him the first serpentist since the invention of the instrument in 1590 to perform as soloist with a professional orchestra. Mr. Yeo has published numerous recordings and articles; his many arrangements of music for trombone, bass trombone, trombone ensemble, and brass ensemble are published by G. Schirmer, International Music, and Southern Music. Mr. Yeo's award-winning web site, www.yeodoug.com, has been recognized as one of the internet's most informative music sites.

Following graduation from high school in his native New Orleans, **Darren Acosta** attended the New England Conservatory, studying with Norman Bolter. During this time he was a Fellow at the Tanglewood Music Center for two summers and also won the Conservatory's Wind Ensemble Concerto Competition performing Schuller's *Eine kleine Posaunenmusik.* He earned his master's degree at the Juilliard School studying with Joseph Alessi and while in New York also substituted with the New York Philharmonic. After graduating Juilliard and then serving several years as principal trombone of the Hartford Symphony, he was solo trombonist with the Empire Brass for the 1995-96 season. He was interim second trombone with the Boston Symphony for two seasons and since then has also played in the Boston Pops Orchestra, participating in nine consecutive recordings. He continues as a frequent substitute player in the BSO. During 2000-01 Mr. Acosta was assistant principal trombonist with the Utah Symphony. He performed with the Houston Symphony in November 2000 and in fall 2001 was awarded the principal trombone chair of the Rhode Island Philharmonic by conductor Larry Rachleff. He currently serves on the faculty of the Walnut Hill School and as a guest instructor for the Longy School of Music. His most recent solo contributions have been with the Frequency Band Endeavor, including recordings on the CD "Occurrences."

Violinist **Nancy Bracken** studied with Ivan Galamian at the Curtis Institute of Music and later received a master of music degree from the Eastman School of Music. Originally from St. Louis, she was a member of the Cleveland Orchestra before joining the Boston Symphony in 1979. Ms. Bracken has won competitions sponsored by the St. Louis Symphony, the Artist Presentation Society of St. Louis, the Music Teachers National Association, and the National Society of Arts and Letters. She has participated in summer music festivals in Aspen and the Grand Tetons and was concertmaster and a frequent violin soloist with the Colorado Philharmonic for two summers. Ms. Bracken performs in the Boston area as a recitalist and chamber musician and has appeared as soloist with the St. Louis Symphony and the Boston Pops.

Valeria Vilker Kuchment graduated from the Tchaikovsky Conservatory in Moscow, where she was a student of Yuri Yankelevich; upon finishing her studies she became a faculty member at the Tchaikovsky Conservatory College. Ms. Vilker Kuchment was a prizewinner in a number of international violin and chamber music competitions, including the International Competition at Prague, and at Munich, where she was awarded first prize. She has appeared as recitalist, soloist, and in chamber music throughout the former Soviet Union, Poland, Germany, and Czechoslovakia. Since coming to the United States in 1975 she has performed

PRELUDE CONCERT SEATING

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throughout the country (including a solo appearance with the Boston Pops Orchestra), winning critical acclaim for her appearances in Washington, Boston, and at Lincoln Center in New York. She has also been first violinist for the Apple Hill Chamber Players, and concertmaster of SinfoNova, the Harvard Chamber Orchestra, the Handel & Haydn Society, and the Boston Philharmonic. Ms. Vilker Kuchment joined the Boston Symphony at the beginning of the 1986-87 season. A faculty member at the New England Conservatory of Music, the Longy School of Music in Cambridge, the Tanglewood Music Center, and the Boston University Tanglewood Institute, she has made two recordings with the Apple Hill Chamber Players for Sonora, one of music by Tchaikovsky, the other of music by Dvořák and Janáček.

Violist **Robert Barnes** was born in Lexington, Kentucky, and grew up in Detroit, Michigan. He began studying violin at five and gained extensive chamber music experience from his earliest years, with his musician-parents and as a student of Michael Bistritzky. As a young man he attended the summer program at Interlochen and the Congress of Strings in Puerto Rico. In 1961, while a freshman at Wayne State University, he joined the Detroit Symphony Orchestra as a violinist. In 1966, after performing chamber music as a violist, he decided to take up the viola permanently; he played his last year in the Detroit Symphony as a member of the viola section. Mr. Barnes joined the Boston Symphony Orchestra in 1967 and has continued to be active in chamber music, in ensembles including the Cambridge and Francesco string quartets and Collage New Music. He has also taught extensively throughout his career. Besides maintaining a class of private students, he has coached viola students and chamber groups at the Tanglewood Music Center, Brown University, Wellesley College, and the Boston University Tanglewood Institute.

Ronald Wilkison began violin lessons as a fourth-grader in his home town of Sacramento, California, under the tutelage of Jim Adair. While in his teens he was selected as a Fellow of the American Federation of Musicians and attended the Congress of Strings for further study. He joined the United States Army at eighteen, serving for five years as a member of

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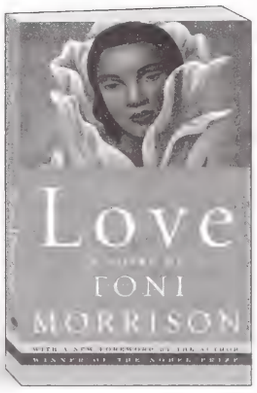
the Army Band's Strolling Strings in Washington, where he performed regularly at the White House. Before joining the Boston Symphony as a violinist in 1971 he was a member of the Baltimore Symphony and the Temple Institute String Quartet. A founding member (as second violinist) of the Francesco String Quartet, he was appointed to his present position in the BSO's viola section at the start of the 1982-83 season.

A native of Israel, cellist **Mickey Katz** joined the Boston Symphony Orchestra in September 2004, having previously been principal cellist of Boston Lyric Opera. Mr. Katz has distinguished himself as a solo performer, chamber musician, and contemporary music specialist. His numerous honors include the Presser Music Award in Boston, the Karl Zeise Prize from the BSO at Tanglewood, first prizes in the Hudson Valley Philharmonic Competition and the Rubin Academy Competition in Tel Aviv, and scholarships from the America Israel Cultural Foundation. A passionate performer of new music, he premiered and recorded Menachem Wiesenberg's Cello Concerto with the Israel Defense Force Orchestra and has worked with composers Elliott Carter, György Kurtág, John Corigliano, Leon Kirchner, and Augusta Read Thomas in performing their music. A Tanglewood Music Center Fellow in 2001, he was invited back to Tanglewood in 2002 as a member of the New Fromm Players, an alumni ensemble-in-residence that works on challenging new pieces and collaborates with young composers. An active chamber musician, he has performed in important venues in the United States, Europe, and Israel, and has participated in the Marlboro Festival and Musicians from Marlboro tour, collaborating with such distinguished players as Pinchas Zukerman, Tabea Zimmermann, Kim Kashkashian, and Gilbert Kalish. A graduate of the New England Conservatory of Music, he completed his mandatory military service in Israel as a part of the "Distinguished Musician Program," playing in the Israel Defense Force String Quartet, performing throughout Israel in classical concerts and in many outreach and educational concerts for soldiers and other audiences.

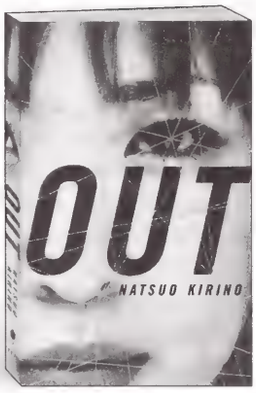
Pianist **Vytas J. Baksys** is an active freelance collaborator performing in a variety of recitals, competitions, and other musical settings employing various styles and genres throughout North America, Europe, and Asia. Since 1989 he has been the faculty pianist of the Fellowship Conducting Program at Tanglewood. He is a frequent keyboardist with the Boston Symphony and Boston Pops orchestras, has performed on several occasions with the Boston Symphony Chamber Players, and works with such other area ensembles as the Boston Secession, Concord Chamber Music Society, South Coast Chamber Music Society, and the Rivers Music School. Of Lithuanian descent, Mr. Baksys is a graduate of the New England Conservatory of Music and State University of New York at Stony Brook. He has participated in recordings for RCA, CRI, Golden Crest, Sony Classical, Deutsche Grammophon, and Warner Brothers.

An alumnus of the Tanglewood Music Center, tenor **William Hite** has performed with the Boston Symphony Orchestra, Dresden Staatskapelle, American Symphony Orchestra, San Diego Symphony, Washington Bach Consort, National Arts Center Orchestra (Ottawa), the New York Collegium, Boston Baroque, Tafelmusik, Seattle Baroque, and Philharmonia Baroque under the direction of Seiji Ozawa, Rafael Frühbeck de Burgos, Nicholas McGegan, Christopher Hogwood, Robert Spano, Grant Llewellyn, Leon Botstein, John Harbison, Craig Smith, and Peter Schreier. His operatic credits include the title roles in *The Rake's Progress, Acis and Galatea,* Handel's *Jephtha, Il ritorno d'Ulisse in patria*, and Cavalli's *L'Ormindo*. He performed Orfeo in Peri's *Euridice* with Long Beach Opera and has been a regular with the Boston Early Music Festival, appearing in Monteverdi's *Orfeo*, Rossi's *L'Orfeo*, Cavalli's *Ercole amante*, and, this summer, Mattheson's *Boris Goudenow*. His discography now contains more than thirty recordings, including numerous award-winning CDs with the Boston Camerata and Sequentia, and he has sung at festivals in the U.S. and Europe. Mr. Hite is head of the voice faculty at the University of Massachusetts in Amherst.

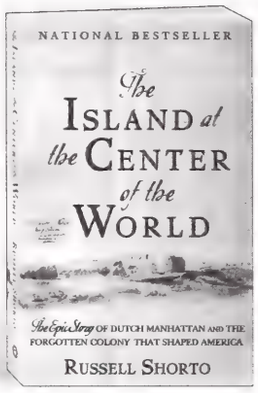
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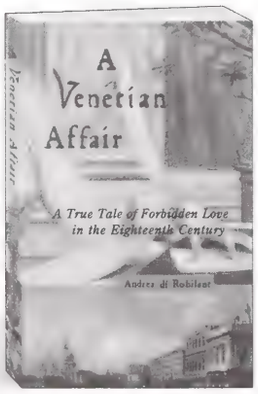
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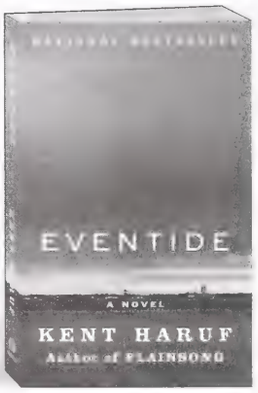
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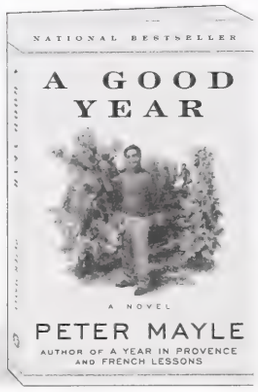
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STRAVINSKY — Concerto in E-flat, *Dumbarton Oaks*
- Tempo giusto (♪ = 152)
- Allegretto (♪ = 108)
- Con moto (♩ = 160)

MOZART — Violin Concerto No. 3 in G, K.216
- Allegro
- Adagio
- Rondeau: Allegro—Andante—Allegretto—Allegro

CHRISTIAN TETZLAFF

INTERMISSION

MOZART — Rondo in C for violin and orchestra, K.373

Mr. TETZLAFF

HAYDN — Symphony No. 88 in G
- Adagio—Allegro
- Largo
- Menuetto: Allegretto
- Finale: Allegro con spirito

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NOTES ON THE PROGRAM

Igor Stravinsky (1882-1971)
Concerto in E-flat for chamber orchestra, *Dumbarton Oaks, 8.v.38*

First performance: May 8, 1938, Nadia Boulanger cond., at "Dumbarton Oaks" (the family estate of Mrs. Robert Woods Bliss, who commissioned the work; see below) near Washington, D.C. *Only previous Boston Symphony performances*: October 1973, Colin Davis cond.; March 1997, Hans Graf cond.

Although officially titled "Concerto in E-flat," this work—commissioned by Mrs. Robert Woods Bliss—is more commonly referred to by the distinctive title "Dumbarton Oaks" for the Washington, D.C., estate where its first performance celebrated the thirtieth wedding anniversary of Mr. and Mrs. Bliss. (Today Dumbarton Oaks is owned by Harvard University and is the university's Center for Byzantine Studies.) The title as it appears on the score was the result of negotiations between Stravinsky and his publisher Willy Strecker soon after the premiere. After completing the music, Stravinsky corresponded with Strecker about the form the dedication should take, suggesting that he could write it in either French or English and that it could be reproduced in facsimile. Strecker replied, "If I know Americans, the French dedication is preferable." But Mrs. Bliss had other ideas. She was happy to dispense with any dedication but wanted the work to be called "Dumbarton Oaks Concerto" after her property. And it had been suggested to Stravinsky by his collaborator and friend Samuel Dushkin (the violinist for whom he had written several concert works including the Violin Concerto





in D) that he might "tranquilly go on composing *Dumbarton Oaks* Concertos as Bach did his *Brandenburg* Concertos," since Mrs. Bliss intended to continue giving concerts at her estate, and she might become a long-term patron to the composer. But Strecker had a serious objection: "Frankly, I do not like the title 'Dumbarton Oaks Concerto.' Bach did not call his concertos 'Brandenburg Concertos': this title was attached to them gradually over the years. No one outside of America will understand the designation or be able to pronounce it, and stupid remarks may even by made about the name, since it resembles duck or frog sounds in French and German pronunciation."

So Strecker suggested a compromise: give the work a formal title, "Concerto in E-flat," and add as a notation the place and date of the first performance: "Dumbarton Oaks, 8.v.38" (that is, 8 May 1938). This added notation is a hint to the character of the piece, which is really a celebratory divertissement composed as a gift for a wedding anniversary. And Stravinsky's reference to Bach's *Brandenburg* Concertos in his letter to Strecker was entirely appropriate, because the *Dumbarton Oaks* Concerto was, at least in its opening movement, explicitly inspired by the Bach compositions, especially the Third.

Here, as in so many places in Stravinsky's output, the past seems alive in the mind of the composer, not because he is imitating an older piece or style—anyone can do that—but because he has absorbed its essence and is recreating it in his own terms. Throughout his career Stravinsky assimilated the most diverse influences—from ragtime to twelve-tone serialism—without ever losing his own evident personality. And in the 1930s, particularly, and through the following decade, virtually all of his music sprang from an encounter with or reaction to some "foreign" influence. Stravinsky's heart and soul were Russian, and the essential core of his music came from a basis in Russian culture that was deep and rich. But revolution and world war drove Stravinsky from his homeland; he was "deracinated," forced to live and work in a culture not his own. By the end of the 1930s, he had begun to acclimate himself to being a Frenchman when the same thing happened all over again, and he became, perforce, an American. So his works of those years, large and small, can be understood in part as reconnoiterings of the territory to see what was there and what he could do with it, territory ranging from classical ballet to the circus march, from the Baroque concerto to the Beethovenian symphonic tradition. (As different as they may seem at first, the *Dumbarton Oaks* Concerto has links with the Symphony in C, Stravinsky's first "American" score, the next piece that he would compose.)

In any case, the character of *Dumbarton Oaks* was not difficult for him to choose,

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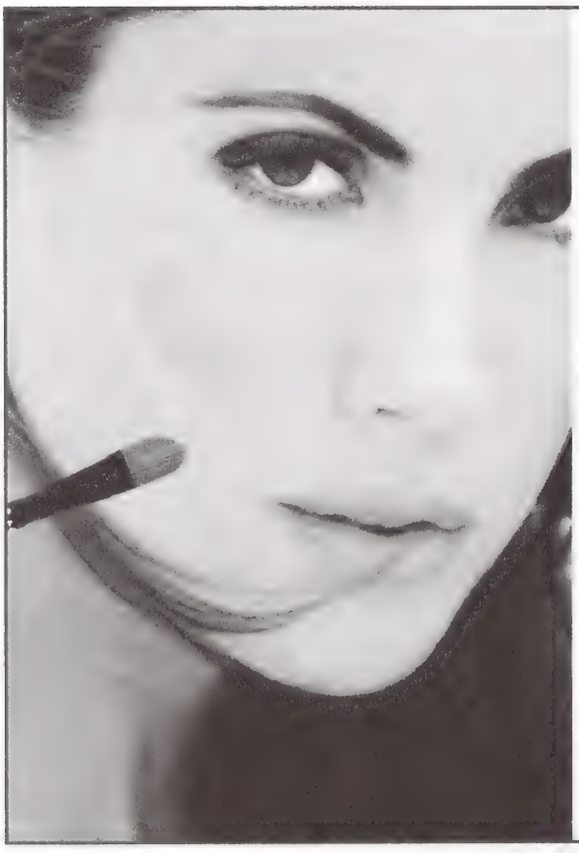
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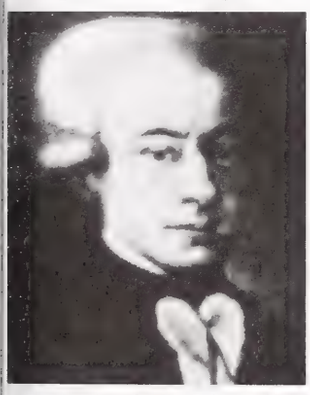
since the occasion for which it was composed was purely celebratory. It is a modern equivalent to the kind of brilliant entertainment music a court composer would have been called upon to write two centuries earlier to celebrate thirty years of marriage of his duke or prince—only now the aristocrats were plutocrats. Three movements in the standard fast-slow-fast pattern were a foregone conclusion. Stravinsky's first theme is similar to the opening of Bach's *Brandenburg* Concerto No. 3, and his scoring likewise calls for three violins and three violas, yet another adumbration of Bach. All fifteen instruments are treated as soloists. The sonority is clear and bell-like, with occasional "added-note" dissonances, especially from the horn, to piquant effect. The first movement is predominantly polyphonic in texture, with characteristic brief motives intertwining and turning into a kind of fugue. The bustling rhythms, inspired by Baroque "beat-marking" patterns, become entirely Stravinskyan in their flexible irregularity. The slow movement is built of little wisps of tune or even simply of sound, growing to a shimmering texture with subdivided strings. The processional character of the finale does not prevent it from turning briefly into a fugato as well, though it no longer has much "Bachian" feel to it. The concerto is brief. Its three movements take, in all, only a dozen minutes, yet within that span Stravinsky packs rich polyphonic textures and exhilarating wit.

—Steven Ledbetter

Wolfgang Amadè Mozart (1756-1791)
Violin Concerto No. 3 in G, K.216

First performance: soon after completion date of September 12, 1775, Salzburg. *First BSO performance*: February 1952, Ernest Ansermet cond., Arthur Grumiaux, soloist. *First Tanglewood performance*: August 10, 1973, Colin Davis cond., Joseph Silverstein, soloist. *Most recent Tanglewood performance*: Augsut 23, 2003, Sir Neville Marriner cond., Itzhak Perlman, soloist.

Wolfgang's father Leopold was himself a musician of some note, a violinist and composer whose great contribution was a violin method, *Versuch einer gründlichen Violinschule*, published in the very year of Wolfgang's birth and for a long time the standard work of its type. Needless to say, when Wolfgang's musical talent became apparent, Leopold made sure to teach him his own instrument as well as the piano, and for a time he served as concertmaster in Salzburg. But Wolfgang's devotion to the violin apparently dwindled after he moved permanently to Vienna and left his father's sphere of influence. Certainly in his maturity he preferred the keyboard as the principal vehicle of virtuosity, and it was for the keyboard that he composed his most profound concertos, whether for himself, his students, or other virtuosos. His violin concertos are early works, all but one composed in 1775 (the first seems to have been written a year or two earlier).

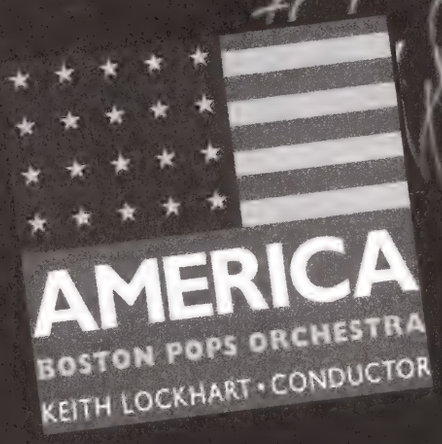


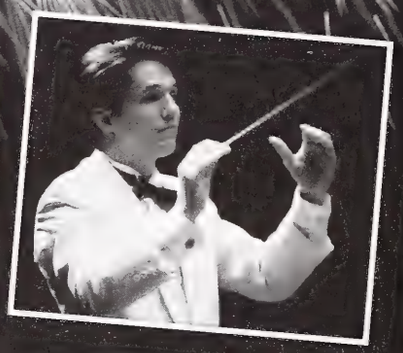
All five of the violin concertos of 1775—when Mozart was only nineteen—date from a period when he was still consolidating his concerto style and before he had developed the range and dramatic power of his mature piano concertos. They still resemble the Baroque concerto, with its *ritornello* for the whole orchestra recurring like the pillars of a bridge to anchor the arching spans of the solo sections. Mozart gradually developed ways of using the Baroque concerto's *tutti*-solo opposition in a unique fusion with the dramatic tonal tensions of sonata form, but the real breakthrough in his new concerto treatment did not come until the composition of the E-flat piano concerto, K.271, in

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January 1777. Thus all of the five violin concertos precede the "mature" Mozart concerto, which is not at all the same thing as saying that they are "immature" pieces.

Even within the space of the nine months during which they were composed, Mozart's concerto technique underwent substantial development, and the last three of the five concertos have long been a regular part of the repertory. Whatever it was that happened during the three months between the composition of the Second and Third violin concertos, it had the effect of greatly deepening Mozart's art, of allowing him to move beyond the pure decoration of the *galant* style to a more sinewy and spacious kind of melody. The Adagio is wonderfully dreamy, with muted upper strings in triplets; pizzicato cello and bass impart some of the same expressive qualities as the slow movement of the much later C major piano concerto, K.467. The Rondeau is a sprightly 3/8 dance in Allegro tempo. The biggest surprise comes with a change of meter (2/2) and the appearance of a totally new idea in G minor, a graceful dance step for the solo violin over pizzicato strings, which in turn runs directly into a livelier tune of folklike character.The wind instruments withdraw from prominence for a time after the beginning of the recapitulation but return in the whimsical coda, leading the concerto to a surprising and witty ending without any of the stringed instruments.

—Steven Ledbetter

Wolfgang Amadè Mozart
Rondo in C for violin and orchestra, K.373

First performance: April 8, 1781, at the Vienna residence of Prince Rudolf Joseph Colloredo, father of Mozart's employer, the Archbishop Hieronymus Colloredo, Antonio Brunetti, soloist (see below). *This is the first performance by the Boston Symphony Orchestra.*

Mozart the performer means most of all Mozart the pianist, very likely the greatest pianist of his time. But he was no mean violinist either. On October 4, 1777, for example, he took part in a private concert in Munich, playing not only a couple of piano concertos but also the demanding violin solo part in the B-flat divertimento, K.287(271h), and playing, as he wrote to his father, "as though I were the greatest violinist in all of Europe. They all opened their eyes."



Bragging? Yes, of course. Exaggerating? Almost surely not. Mozart had a sober sense of his gifts and accomplishments. He was, moreover, writing to the most knowledgeable and exigent connoisseur of string-playing alive—Leopold Mozart, himself a first-rate violinist, a prolific and able composer, and an outstanding musician all around. Like J.J. Quantz's treatise on flute-playing (1752) and C.P.E. Bach's on keyboard performance (1753-1762), Leopold's *Essay on the Fundamental Principles of Violin-Playing*, which made its appearance the same year as baby Wolfgang, goes far beyond the immediate promise of its title to touch on many points of aesthetics and technique from a broad perspective. Its publication affirmed Leopold Mozart's standing as one of Europe's premier musical minds, and like the books of Quantz and Bach it is one of our most important keys to 18th-century music-making.

Leopold was not extravagant when it came to praising his son, and he wrote not merely as a proud, let alone indulgent, papa when he told Wolfgang "You yourself do not know how well you play the violin...when you play with energy and with your whole heart and soul, yes indeed, just as though you were the first violinist in all of Europe." He also suggested, in connection with a proposed tour, that Wolfgang would do well to

introduce himself in a violin concerto.

Playing the violin was Mozart's meal ticket during the galley years of working for Count Hieronymus Colloredo of Salzburg, something of a violinist himself but, from Mozart's perspective, a patron of unsurpassed boorishness. In justice one should point out that Mozart, with his constant requests for extended leaves of absence, was not an easy employee. This unhappy relationship came to a violent end, literally, on June 8, 1781, with Colloredo's chief steward kicking Mozart down the stairs of Colloredo's Vienna *palais*. One of the ways Mozart celebrated his liberation from Colloredo was to give up the violin. When he played chamber music with friends he took the viola part, and the inventory of his possessions at his death shows that he no longer even owned a violin.

However probable, we cannot be absolutely sure that Mozart wrote any or all of his five violin concertos for himself. A name that often comes up in connection with these works is that of Colloredo's Neapolitan concertmaster, Antonio Brunetti. Almost certainly, Brunetti played these pieces later, but since he only joined the Salzburg establishment in March 1776, he cannot have been their original recipient. We know, however, that Mozart did write some pieces for him, including a substitute Adagio in E major (K.261) for his last violin concerto, the A major, K.291, when Brunetti found that concerto's slow movement "too studied," and the equally attractive C major Rondo, K.373,

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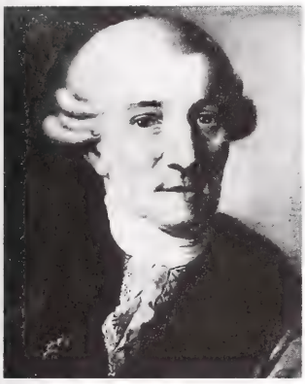
a bright-eyed charmer. The autograph of the Rondo is dated April 2, 1781, and the Vienna concert at which Brunetti introduced it six days later also included another new work by Mozart for violin, the G major sonata, K.379(373a), with the composer at the keyboard. (Mozart's third new piece on that program, the concert aria "A questo seno…Or che il cielo," K.374, intended originally for male soprano, will be sung by soprano Véronique Gens on the BSO's all-Moaart program of Saturday night, August 6.)

—Michael Steinberg

Joseph Haydn (1732-1809)
Symphony No. 88 in G

First performance: Paris, 1787. *First BSO performance*: November 1889, Arthur Nikisch cond. *First Tanglewood performance*: August 14, 1937, Serge Koussevitzky cond. *Most recent Tanglewood performance*: August 5, 2001, André Previn cond.

Like his later London symphonies, numbered 93-104 and composed at the height of his international reputation, Haydn's Symphony No. 88 was once among the most popular and most frequently heard of the composer's works in the genre. Tovey included it in his *Essays in Musical Analysis* at a time when only very few Haydn symphonies were performed with any frequency, and, so far as the Boston Symphony is concerned, it was rarely absent from the repertory between 1889 and the mid-1950s. In recent years it has shown up less often, not because its endearing characteristics are any less apparent—indeed, its grace, wit, and abundance of musical ingenuity have never failed to please—but because of the recent and justly rewarding tendency to explore the all but totally neglected symphonies from earlier in Haydn's career.



The year after finishing his six Paris symphonies, numbers 82-87, which he had provided upon commission for the fashionable Concerts de la Logue Olympique, Haydn wrote two more for the violinist Johann Peter Tost, who felt that some new works by the famous composer would make for a handy calling-card upon Tost's own arrival in that city. Judging from the early manuscripts and prints, whose discrepancies reflect the difficulties their editors must have had in reading Haydn's normally careful hand (the autograph is lost), the Symphony No. 88 seems to have been written in a heat of inspiration; Haydn scholar H.C. Robbins Landon even suggests that Haydn so exhausted himself with this "pinnacle of perfection" that the second symphony of the pair, No. 89, could not possibly have achieved a comparable level and represents but "a pale reflection" of its predecessor.

From beginning to end, this symphony is unmistakably Haydn. The slow introduction, for example, suggests something of that to Mozart's Symphony No. 36, the *Linz*, written four years earlier; but even in the briefer span of Haydn's introduction, how noticeably different the texture, the string figurations, the pacing, the sense of anticipation built into each pause. And the first movement as a whole is filled with the sort of musical good humor, bustling strings, solo woodwind commentary, and instant energy that Mozart, in general, reserves for the finales of his piano concertos (for Mozart, the first movement of a symphony was a much more serious affair). The main theme of the Allegro has an airy, outdoorsy quality: it is essentially horn music, though heard first in the strings. As Robbins Landon observes, the soft beginning of the Allegro explains the need for the slow introduction: the first measures of the theme would have been inaudible

to an audience not yet properly settled into its seats.

The Largo's deceptively simple but exceedingly elegant main theme is given first to the instrumental combination of oboe and solo cello and has a breadth that allows for different types of string embellishments as the movement proceeds. A surprise is the introduction of trumpets and drums, held silent throughout the first movement and heard here in a Haydn symphonic slow movement for the first time. The Menuetto is a peasant dance, down to earth, but also replete with Haydnesque phrase extensions, abrupt harmonic sidesteps, and a jovially assertive return to the main tune. The Trio, with its bagpipe-like drone and touches of dissonance, takes us to another part of the Austrian countryside.

The finale is extraordinarily deft and ingenious; how much invention Haydn has fit into less than four minutes of music! Try to imagine this movement as totally new, and you will have some sense of what contemporary listeners felt, since the composer had just recently developed the hybrid sonata-rondo form typified here. Haydn generates such a rush of energy that he is able to play with our expectations from the very beginning; at the final return to the rondo theme, the music itself seems as amusedly unsure as we are of just where it is, where it's going, and when it's going to get there. But it's there before we know it, and after one last pause it rushes us headlong to the boisterous final fanfare of trumpets and drums.

—Marc Mandel

GUEST ARTISTS

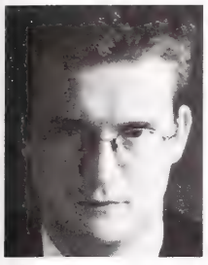
David Robertson



David Robertson's extensive command of orchestral and operatic repertoire, as well as his dynamic interpretive skills, have allowed him to forge strong relationships with major orchestras worldwide. In September 2005 he begins his tenure as the twelfth music director of the Saint Louis Symphony Orchestra. He also assumes the title of principal guest conductor of London's BBC Symphony Orchestra. During summer 2005, Mr. Robertson's performances include the Royal Scottish National Orchestra at Edinburgh and the BBC Symphony Orchestra at the BBC "Late Night Proms." He also leads young musicians at the National Orchestral Institute in Maryland and at the Aspen Music Festival. He is a Carnegie Hall "Perspectives" artist this coming season. The series includes four programs with the Saint Louis Symphony Orchestra, a chamber concert at Zankel Hall, and a weeklong Perspectives Series Professional Training Workshop for young musicians. Additional highlights include a Mozart marathon with the BBC Symphony Orchestra, a performance with the Juilliard School's percussion students as part of Juilliard's centennial celebration, and concerts with the San Francisco, Chicago, and Boston symphony orchestras, the Los Angeles Philharmonic, the Royal Concertgebouw Orchestra, and the Bavarian Radio Symphony Orchestra. A recognized expert in 20th- and 21st-century music, Mr. Robertson has been music director of the Orchestre National de Lyon and artistic director of that city's Auditorium; music director of the Ensemble Intercontemporain in Paris, and resident conductor of the Jerusalem Symphony Orchestra. He has led many of the orchestras in Europe and the U.S., and has conducted at the Metropolitan Opera, La Scala, Opéra de Lyon, Bayerische Staatsoper, Paris's Châtelet, Hamburg State Opera, and San Francisco Opera. He has recorded for Sony Classical, Naive, EMI/Virgin Classics, Atlantic/Erato, Neuma, Adés, Valois and Naxos, including works by such composers as Adams, Bartók, Boulez, Carter, Dusapin, Ginastera, Lalo, Milhaud, Reich, Saint-Saëns, and Silvestrov. David Robertson created and led many outreach programs with the Ensemble Intercontemporain and the Orchestre National de Lyon, and has worked with students at the Paris Conservatory, Juilliard, Tanglewood, and Aspen. Born in Santa Monica, California, Mr. Robertson

was educated at London's Royal Academy of Music. *Musical America* named him "Conductor of the Year" for 2000; he also received the Seaver/National Endowment for the Arts Conductors Award. He has two teenaged sons and is married to pianist Orli Shaham. David Robertson made his BSO debut in March 2001 and appeared with the orchestra most recently in March 2003 at Symphony Hall. His only previous Tanglewood appearance with the BSO was in August 2001 for music of Ravel, Britten, Mahler, and Mozart; in summer 1999 he led the Tanglewood Music Center Orchestra during that summer's Festival of Contemporary Music.

Christian Tetzlaff



Christian Tetzlaff is internationally recognized as one of the most important violinists of his generation, performing repertoire ranging from Bach's unaccompanied sonatas and partitas, and masterworks by Mendelssohn, Beethoven, and Brahms, to 20th-century concertos by Bartók, Berg, and Stravinsky and world premieres of contemporary works. Since drawing international attention with his performances of Schoenberg's Violin Concerto with Christoph von Dohnányi and the Cleveland Orchestra and with Sergiu Celibidache and the Munich Philharmonic, he has become known for playing less frequently heard works, such as Ligeti's Concerto or the Janáček and Schumann concertos. Nonetheless he also considers Mozart and Brahms to be central to his musical development. Mr. Tetzlaff was born in Hamburg in 1966 to a minister's family; his three siblings are all professional musicians. He studied with Uwe-Martin Haiberg in Lübeck and with Walter Levine at the University of Cincinnati College Conservatory of Music, and spent two summers at the Marlboro Festival. In the 2004-05 season, Christian Tetzlaff made his Carnegie Hall recital debut with pianist Leif Ove Andsnes; performed Bartók's Violin Concerto No. 2 with the New York Philharmonic under David Robertson, and appeared with the Andsnes Project in Carnegie's Zankel Hall. He also performed with the Chicago Symphony, the New World Symphony, and San Francisco Symphony, and with members of the New York Philharmonic at the 92 St. Y. In addition he played the Bach sonatas and partitas for solo violin in Los Angeles and Cincinnati; gave solo recitals in Aspen and Portland, Maine; performed with orchestras throughout Europe, and gave chamber music performances in Europe and Asia. Mr. Tetzlaff's recordings for Virgin Classics include concertos ranging from Haydn to Bartók; Bach's sonatas and partitas for solo violin; and 20th-century sonatas by Janáček, Debussy, Ravel, and Nielsen with Leif Ove Andsnes. Recent releases include the Brahms sonatas for piano and violin with Lars Vogt on EMI Classics; Bartók's Violin Sonatas 1 and 2 with Mr. Andsnes as well as Bartók's solo violin sonata on Virgin Classics, and the Tchaikovsky Violin Concerto with the Russian National Orchestra and Kent Nagano for PentaTone Classics. *Musical America* named Mr. Tetzlaff "Instrumentalist of the Year" in 2005. He plays a violin by the German maker Peter Greiner. Christian Tetzlaff makes his home near Frankfurt with his wife, a clarinetist with the Frankfurt Opera, and their three children. Mr. Tetzlaff made his Boston Symphony debut in November 1990 with Schumann's Violin Concerto and has since returned to Symphony Hall for BSO performances of concertos by Berg, Ligeti, Sibelius, and Szymanowski. In August 2004 he played the Brahms violin sonatas with pianist Lars Vogt in Ozawa Hall and, along with cellist Claudio Bohórquez, played the Brahms Double Concerto with the BSO, his most recent performance with the orchestra.

2005 Tanglewood

Saturday, July 16, at 8:30

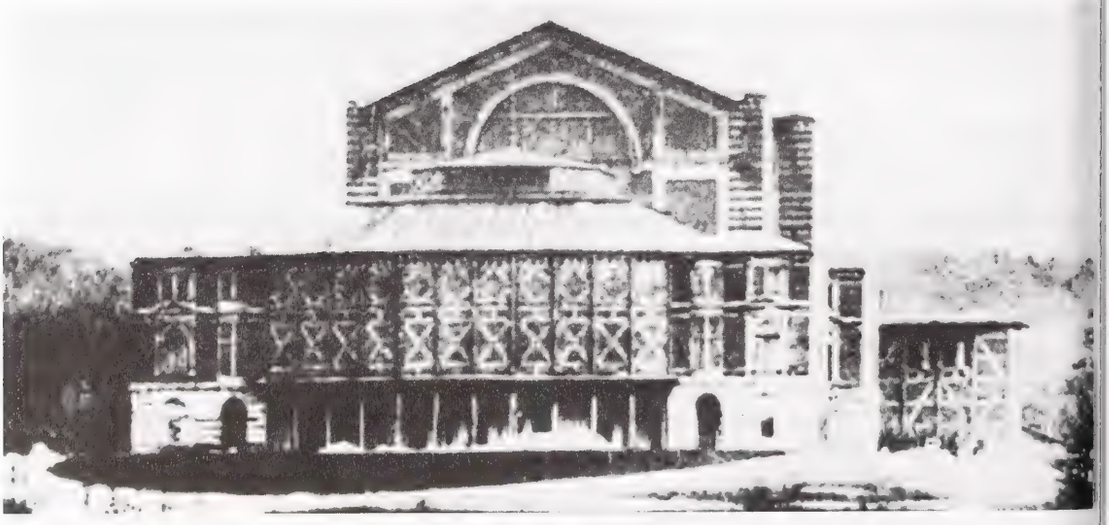
THE LEONARD BERNSTEIN MEMORIAL CONCERT

For the benefit of the Tanglewood Music Center

TANGLEWOOD MUSIC CENTER ORCHESTRA
JAMES LEVINE conducting

DEBORAH VOIGT, soprano (Sieglinde in *Walküre* I; Brünnhilde in *Götterdämmerung* III)
CLIFTON FORBIS, tenor (Siegmund in *Walküre* I)
CHRISTIAN FRANZ, tenor (Siegfried in *Götterdämmerung* III)
MELANIE DIENER, soprano (Gutrune in *Götterdämmerung* III)
LYUBOV PETROVA, soprano (Woglinde in *Götterdämmerung* III)
MARIA ZIFCHAK, soprano (Wellgunde in *Götterdämmerung* III)
JANE BUNNELL, mezzo-soprano (Flosshilde in *Götterdämmerung* III)
ALAN HELD, bass-baritone (Gunther in *Götterdämmerung* III)
JOHN CHEEK, bass-baritone (Hagen in *Götterdämmerung* III)
STEPHEN MILLING, bass (Hunding in *Walküre* I)
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor (in *Götterdämmerung* III)

Please note that Kristinn Sigmundsson, originally scheduled to sing the roles of Hunding and Hagen in this concert, has regretfully had to withdraw from this performance because of illness. We are fortunate that Stephen Milling (who will sing Hunding) and John Cheek (who will sing Hagen) were available to take these roles at very short notice. Artist biographies for Messrs. Milling and Cheek are being distributed separately.



Wagner's Festival Theatre at Bayreuth, which opened in August 1876 with the first integral performance of the composer's "Ring" cycle

ALL-WAGNER PROGRAM

Die Walküre, Act I

Sieglinde ..... DEBORAH VOIGT
Siegmund ..... CLIFTON FORBIS
Hunding ..... STEPHEN MILLING

INTERMISSION

Götterdämmerung, Act III

Brünnhilde ..... DEBORAH VOIGT
Siegfried ..... CHRISTIAN FRANZ
Gutrune ..... MELANIE DIENER
Gunther ..... ALAN HELD
Hagen ..... JOHN CHEEK
Woglinde ..... LYUBOV PETROVA
Wellgunde ..... MARIA ZIFCHAK
Flosshilde ..... JANE BUNNELL
Vassals ..... MEN OF THE
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Robert Morrison, rehearsal pianist
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THE LEONARD BERNSTEIN MEMORIAL CONCERT

TANGLEWOOD MUSIC CENTER ORCHESTRA
JAMES LEVINE conducting

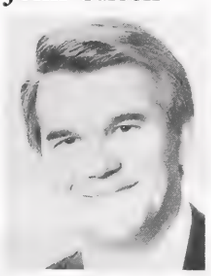
Please note that the roles of Hunding in "Die Walküre," Act I, and Hagen in "Götterdämmerung," Act III, are being sung in this concert by Stephen Milling and John Cheek, respectively, replacing Kristinn Sigmundsson, who was originally scheduled for both those roles but has withdrawn because of illness.

Stephen Milling



Making his Tanglewood debut this evening, Danish bass Stephen Milling was born in Copenhagen and studied at the Royal Danish Academy of Music. In 1991 he was admitted to the Opera Academy; upon graduation in 1994 he became a member of the Royal Danish Opera. He spent several seasons in Copenhagen, where his roles included King Marke in *Tristan und Isolde*, Daland in *Der fliegende Höllander,* and Philip in *Don Carlo*. His early international appearances included Brander in *La Damnation de Faust* and Beethoven's *Missa Solemnis* with the Concertgebouw under Sir Colin Davis, Timur in *Turandot* for his Italian debut at the Teatro Comunale in Florence, and the Landgraf in *Tannhaüser* for his debut at the Deutsche Oper Berlin. He made his La Scala debut in 1999-2000 as Don Fernando in *Fidelio* conducted by Riccardo Muti; his North American operatic debut came that same season, as Fasolt in *Das Rheingold* and Hunding in *Die Walküre* in the Seattle Opera's new *Ring* cycle, directed by Stephen Wadsworth. He made his Metropolitan Opera debut as Sparafucile in *Rigoletto*, later singing Met performances as Hunding under Valery Gergiev. Mr. Milling made his Brussels debut as the Landgraf in *Tannhaüser* and his San Francisco Symphony debut under Michael Tilson Thomas. He made his San Francisco Opera debut as Philip in *Don Carlo*, returned to Seattle Opera as Gurnemanz in *Parsifal*, and made his UK debut in the London Symphony Orchestra's Berlioz festival, singing Narbal in *Les Troyens* under Sir Colin Davis. In Copenhagen he collaborated with conductor Christoph Eschenbach in Verdi's *Requiem*. His Houston Grand Opera debut was as the Landgraf; his Chicago Symphony debut was as Narbal in *Les Troyens* under Zubin Mehta; he made his role debut as Rocco in *Fidelio* in Antwerp, his debut at Madrid's Teatro Real as Fasolt, and his Los Angeles Philharmonic debut under Esa-Pekka Salonen in concert performances of *Tristan und Isolde*. He is scheduled for debuts at the Vienna State Opera as Gurnemanz (with Sir Simon Rattle), at the Royal Opera House, Covent Garden, as Hunding (with Antonio Pappano), and at the Châtelet in Paris, again as Hunding (with Christoph Eschenbach).

John Cheek



John Cheek made his Metropolitan Opera debut in 1977 and has been a member of that company ever since, singing leading bass-baritone roles in *La bohème*, *Le nozze di Figaro*, *Così fan tutte*, *Aida*, *Pelléas et Mélisande*, *Faust*, and *La clemenza di Tito*. Highlights of recent seasons with the Metropolitan Opera have included Rostov in *War and Peace*, the Doctor in *Wozzeck*, and roles in *Don Giovanni* and *The Magic Flute*. His repertoire includes such roles as Lodovico in *Otello*, Mozart's Figaro, the title role of *The Flying Dutchman*, King Philip in *Don Carlo*, Mephistopheles in *Faust*, and Friar Lawrence in *Roméo et Juliette*, among many

others. He has appeared with the opera companies of Pittsburgh, Seattle, Houston, Columbus, La Monnaie in Brussels, and others, as well as with the major orchestras of Atlanta, Milwaukee, Kansas City, Cincinnati, Cleveland, Montreal, St. Louis, Madrid, Brooklyn, Boston, San Francisco, Minnesota, Utah, and St. Paul, the National Symphony, the American Symphony Orchestra, and the London Sinfonietta, to name a few. His concert repertoire includes such varied works as Beethoven's *Missa Solemnis*, Verdi's Requiem, Bach's B minor Mass, Berlioz's *Damnation of Faust*, Britten's *War Requiem*, Haydn's *Creation*, Mahler's Symphony No. 8, Schoenberg's *A Survivor from Warsaw*, and Elgar's *Dream of Gerontius*. John Cheek has collaborated with such conductors as Bernstein, Sir Andrew Davis, Sir Colin Davis, Dutoit, Leinsdorf, Levine, Mehta, Slatkin, and Solti. He also sings regularly in recital. Recordings include Stravinsky's *Renard* with the St. Paul Chamber Orchestra and Bernstein's *Songfest* with the St. Louis Symphony, both on BMG; Tippett's *A Child of Our Time* on Naxos, Schoenberg's *Gurrelieder* on Sony Classical, and Haydn's *The Creation* with Robert Shaw and the Atlanta Symphony and Chamber Chorus on Telarc. Born in Greenville, South Carolina, John Cheek grew up in Wilmington, North Carolina, and attended the North Carolina School for the Arts, where he first studied voice. He also studied in Siena, Italy, and at the Manhattan School of Music. He is married to Lee Young and is an ardent sportsman, as well as an expert cook in various styles of cuisine. Mr. Cheek's BSO debut was at Tanglewood in July 1977 as a soloist in Haydn's *Nelson* Mass and Bach's *Magnificat*; subsequent BSO appearances have encompassed music of Mozart, Rachmaninoff, John Knowles Paine, Beethoven, Stravinsky (Creon in *Oedipus Rex*), Tippett, and Virgil Thomson.

Stu Rosner



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JAMES LEVINE, conductor

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Yoo-Sun Park *
Benjamin Russell
Na Sun ♪
Emily Westell
Heather Wittels
Asuka Yano
Sarah Zun

Violin II
Heather Braun
Leah Carl
Melissa Chung
Michelle Davis
Jory Fankuchen *
Stephanie E. Fong *
Tera Gorsett
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Lisa Steltenpohl
Oleksandr Vavilov
Andrew Wickesberg ♫

Cello
Nick Alvarez
Peter Lorenzo Anderegg
Kathryn Bates
Stephanie Hunt
Susannah Kelly
Lachezar Kostov ♪
Peng Li
Daniel Oliver
Peter Opie
Charlie Powers ♫
Sara Sitzer
Clara Sei-Young Yang

Double Bass
Douglas Balliett
Edward Botsford ♫
Joe Ferris ♪
Alexander Hanna
Brendan Kane
Dylan E. Palmer
Andrew Stalker*
Leanna Wong

♪ Principal on *Die Walküre*
♫ Principal on *Götterdämmerung*
* Guest Musician

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Sarah Frisof ♫
Nadia Kyne ♪

Flute
Clint Foreman ♫
Sarah Frisof
Nadia Kyne
Cassia Lima ♪

Oboe
James Button ♪
Timothy M. Sawyier
Brad Shimizu ♫
Sarah Skuster

English Horn
Timothy M. Sawyier ♪
James Button ♫

Clarinet
Ashley Ragle ♫
Erin Simmons
Chris Stoutenborough
James Zimmermann ♪

Bass Clarinet
Amy Advocat

Bassoon
Bradley Balliett ♪
Rian Craypo ♫
Karl Vilcins
Fei Xie

Horn
Brian Blanchard
Wei-Ping Chou
Ryan Gruber ♫
Maria Harrold
Darby Hinshaw ♪
Nick Murdick *
Eric Reed *
Alex Rosenfeld *
Todd Harris Sheldrick

Wagner Tuba
Wei-Ping Chou
Maria Harrold
Nick Murdick *
Alex Rosenfeld*

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Ryan Barwise
William Day
Amy V. McCabe ♪
Matthew Muckey ♫
Zebediah Upton

Bass Trumpet
Timothy Higgins

Trombone
Jason Crimi ♪ ♫
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Bass Trombone
Zac Hollister *

Contrabass Trombone
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Librarians
Martha Levine
Sara Griffin (TMC Fellow)

♪ Principal on *Die Walküre*
♫ Principal on *Götterdämmerun*
* Guest Musician

NOTES ON THE PROGRAM

Richard Wagner (1813-1883)
Die Walküre, Act I, and *Götterdämmerung*, Act III,
from *Der Ring des Nibelungen*

A basic history of Wagner's four-opera cycle "Der Ring des Nibelungen," which had its premiere on August 13, 14, 16, and 17, 1876, at Bayreuth with Hans Richter conducting, is given below.

Boston Symphony Orchestra performances of "Die Walküre," Act I, have been given over the years by Serge Koussevitzky (December 1933), Charles Munch (July 1956), Erich Leinsdorf (September/October 1967; August 1968), Seiji Ozawa (April 1978; August 1978), and Bernard Haitink (April/May 1992). Boston Symphony performances of "Götterdämmerung," Act III, were given by Bernard Haitink in April and August 1994.

An historic precedent to tonight's concert: the Berkshire Music Center Orchestra (now called the Tanglewood Music Center Orchestra) played an all-Wagner program of extended excerpts from Acts I, II, and III of "Tristan und Isolde" with Leonard Bernstein conducting on July 11, 1977, in the Shed, with soloists Ingrid Bjoner (Isolde), James King (Tristan), and then TMC Fellow Janice Meyerson (Brangäne).

In October 1848, after some years of studying the Teutonic and Norse mythologies and sagas, Richard Wagner produced his essay "The Nibelungen Myth as Scheme for a Drama." Nearly three decades later, in August 1876, *Der Ring des Nibelungen* received its first complete performance, in the theater at Bayreuth that Wagner had built to his own specifications. The history of the *Ring* is long and complicated, the prose sketch for what was originally conceived as a single opera entitled *Siegfrieds Tod* ("Siegfried's Death")—the predecessor to the work we know as *Götterdämmerung* ("Twilight of the Gods")—ultimately being expanded backwards as Wagner deemed it necessary to flesh out additional background to each successive stage of his epic drama. The prose sketches for *Der junge Siegfried* ("The Young Siegfried," ultimately just *Siegfried*), *Das Rheingold*, and *Die Walküre* date from the early 1850s, and it was also around this time that Wagner settled on the overall title for his massive work: *Der Ring des Nibelungen. Ein Bühnenfestspiel für drei Tage und einen Vorabend* ("The Nibelung's Ring. A Stage-Festival-Play for three days and a preliminary evening"). The musical sketches for *Siegfrieds Tod* date back to 1850, but the four operas of the *Ring* were composed essentially in order over a twenty-year span. The full score of *Das Rheingold* was completed in May 1854, that of *Die Walküre* in March 1856. From September 1856 until July 1857 Wagner wrote the music for Acts I and II of *Siegfried*, but then, discouraged at the lack of prospects for seeing the *Ring* produced, and probably also because the musical composition itself had become unmanageable for him, Wagner broke off work on the *Ring*, returning to *Siegfried*'s final act only twelve years later, having meanwhile composed *Tristan und Isolde* and *Die Meistersinger von Nürnberg* (both of which he somehow felt would be easier to produce!), and having reworked parts of his earlier opera *Tannhäuser* for a production in Paris. Finally, in March 1869, Wagner began the third act of *Siegfried* with a strength, determination, and certainty that would flow unimpeded through the closing pages of *Götterdämmerung*, the full score of which he completed in November 1874.



Now it goes without saying that the *Ring* was meant to be heard whole; even concert performances of extended vocal excerpts—the first act or final scene of *Die Walküre*, or the final act of *Götterdämmerung*, for example—can only hint at the full scope and com-

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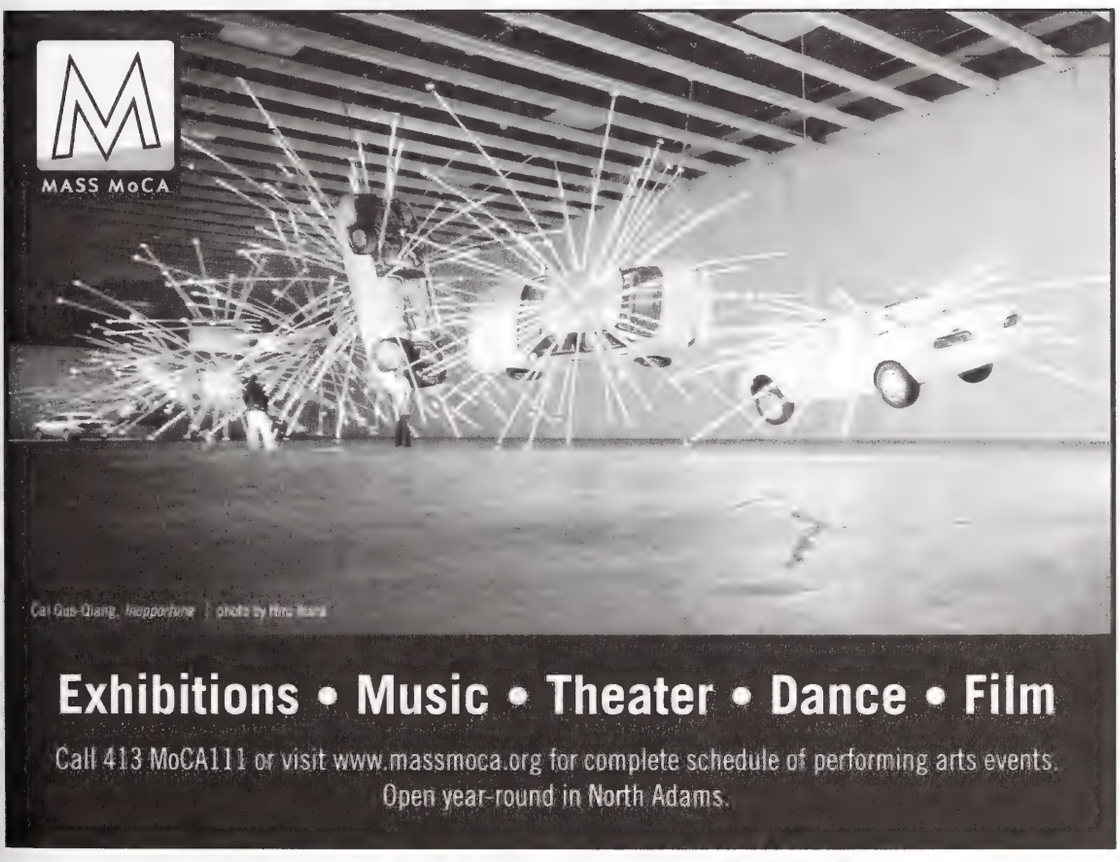
Walter Piston Society member **JOHN W. ERWIN** is President of the Fund for New Performance/Video, New York, and Director of the Prague-based Stories Exchange Project: an ongoing experiment in using the arts to help reconcile ethnic conflict throughout the world. His books include *Lyric Apocalypse, Annunciations to Anyone,* and the forthcoming *Emperors Wal* dedicated to his newborn granddaughter, Iris Helena.

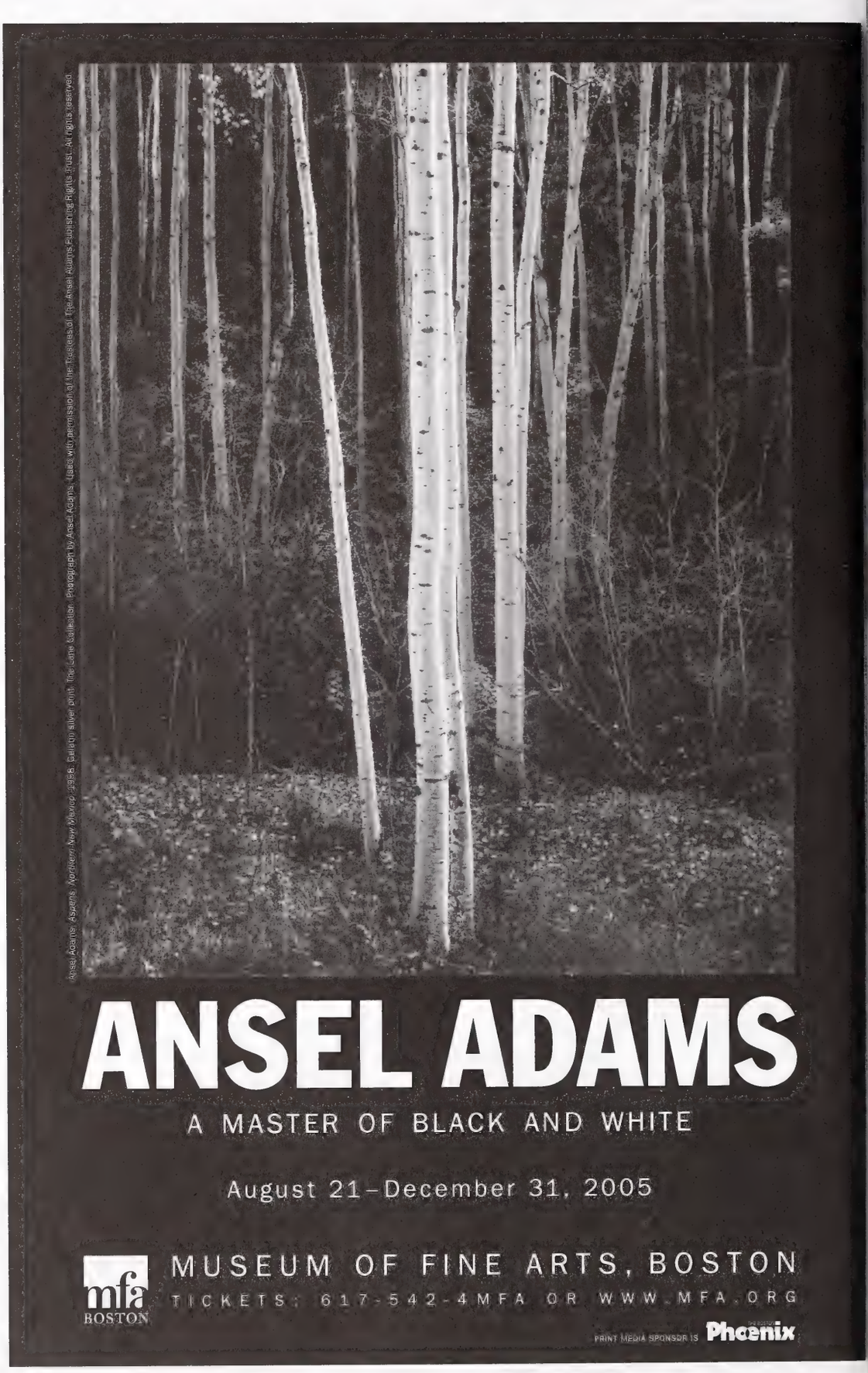
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plexity of Wagner's achievement. In orchestral concerts of his own music, Wagner himself kept primarily to such items as the *Flying Dutchman* Overture, the first- and third-act preludes from *Lohengrin*, the *Tristan* Prelude with his own concert-ending composed specifically for that purpose (rather than joining the Prelude to a soprano-less reading of Isolde's *Liebestod*), and the *Tannhäuser* Overture and Bacchanale. Early in the twentieth century, Donald Francis Tovey deplored the (to him) grossly misrepresentative Wagner programs that were once much in vogue: in an essay entitled "Wagner in the Concert-Room," he vented his spleen even at many of the *Ring* excerpts that still remain standard concert hall fare. Today, of course, there are complete *Ring*s readily available on compact disc and even video, and full-scale stagings of Wagner's tetralogy, though hardly commonplace, are more generally accessible, so that concert audiences can to some extent bring the context for these excerpts with them. Further, many concertgoers continue to enjoy hearing this music turned into orchestral showpieces, and it also remains true that an initial exposure to Wagner in the concert hall has enticed more than one listener into the world of the complete operas.

Perhaps the most important thing the uninitiated listener needs to know about Wagner's music is that, though conceived for the theater, it is essentially symphonic in its treatment of the orchestra. Wagner uses the orchestra to support some of the largest musical structures ever conceived. He does this in two basic ways: (1) through his use of specific "leitmotifs" (not Wagner's own term, but nevertheless translatable as "leading motives"), musical motives or themes that represent not just characters and objects, but even—sometimes through varied transformations along the way of motives previously introduced—thoughts and psychological states; and (2) through the large-scale repetition or reinterpretation of whole chunks of music, thereby providing significant points of arrival within both the musical structure and the dramatic progress of the story. For




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example, in the final act of *Götterdämmerung*, Siegfried dies to the same music that has earlier accompanied Brünnhilde's awakening at the end of *Siegfried*. At the very end of the *Ring*, Brünnhilde's "Immolation Scene" recapitulates some of the music from the "Norn Scene" (the Norns being Nordic analogues to the Fates of other mythologies) with which the Prologue to *Götterdämmerung* begins, music heard also in the first act of that opera when the Valkyrie Waltraute recounts to her sister Brünnhilde the unfortunate state of affairs then prevailing with the gods in Valhalla. Further explication of these details is unnecessary here. Indeed, Wagner himself could not conveniently summarize what the *Ring* is actually about and, because of changes he made to his text along the way, was ultimately left to suggest that the music itself had to provide the last word. Suffice to say that the *Ring* is about power, greed, love, gods, humans, society, loyalty, betrayal, hope, and redemption (among various other things that its interpreters have seen fit to catalogue).

The pairing of *Die Walküre*, Act I, and *Götterdämmerung*, Act III, in a single concert is an astonishingly enterprising endeavor. Typically, *Walküre* I may serve as the second half of a concert program, or *Götterdämmerung* III may make up an entire program in and of itself. But where spirit and energy levels are willing, experiencing both these acts together in a single, essentially opera-long concert (about 65 minutes for *Walküre* I, 80 minutes for *Götterdämmerung* III) makes compelling sense both dramatically and musically. In terms of the story, the union of *Walküre* I's brother/sister pair Siegmund and Sieglinde leads ultimately to the birth of their son, the hero Siegfried, the final stages of whose relationship with the Valkyrie Brünnhilde—and, concurrently, the final stages of the entire *Ring* story, harking back to the events of *Das Rheingold* at the very beginning—are played out in *Götterdämmerung* III. At the same time, the warmth and intensity of the Siegmund/Sieglinde relationship in *Walküre* I (they being the first mortals we encounter as the *Ring* proceeds) are in many ways amplified and heightened through the tragedy endured by Siegfried and Brünnhilde, the latter having been stripped of her divinity by her father Wotan at the end of *Die Walküre* and now reaching, through the course of her relationship with Siegfried, a deeper, human understanding of all that has previously transpired. And in terms of musical content, material introduced at various points along the way—whether the "Sword" motif heard so prominently several times in *Walküre* I and also again later in the cycle; or the two themes associated with Siegfried (his horn call, heard at the very start of *Götterdämmerung* III, and the theme representing "Siegfried as hero," itself a rhythmically broadened version of his horn call)—take on greater meaning with each recurrence. And then of course there are the great passages in *Götterdämmerung* III for orchestra alone—Siegfried's funeral march, and the spectacular finale to Brünnhilde's closing Immolation Scene—in which Wagner's ability to tell his story through his orchestra is at its greatest, simultaneously yielding a cumulative musical and dramatic impact of overwhelming force.

As to the story—In *Das Rheingold*, the prologue of the tetralogy, Alberich, the ruler of a subterranean race called the Nibelungs, steals the Rhinegold from its resting place in the waters of the Rhine River and forges it into a ring intended to bring its wearer ultimate power. (Alberich himself is the Nibelung of the cycle's title, "The Nibelung's Ring.") By the time *Rheingold* has ended, Wotan, the head god, has stolen the ring from Alberich, who in turn lays upon the ring a curse that condemns its wearer to death. Wotan loses the ring to the giants Fasolt and Fafner as part of his payment to them for their building Valhalla. Fafner kills Fasolt so he alone can have the ring, and the treasure that accompanies it, for himself (he turns up again in *Siegfried*, transformed into a dragon).

Wotan resolves to regain the ring, but, for reasons too complicated to explain here, he can only do this indirectly, through an individual not acting explicitly as Wotan's own agent. To this end he fathers Siegmund (and, as it happens, Siegmund's twin, Sieglinde)

by a mortal mother. The first two acts of ***DIE WALKÜRE*** tell the story of Siegmund and Sieglinde: In **ACT I**, having been separated as infants, they now meet and immediately fall in love. In Act II, despite the Valkyrie Brünnhilde's compassion and protection, Siegmund is killed by Sieglinde's husband Hunding (Wotan's wife Fricka having insisted that Wotan uphold the sanctity of marriage by allowing Siegmund to die), but, as we learn in Act III of *Die Walküre*, Sieglinde has become pregnant. Her child will be named Siegfried, and in him will rest Wotan's hope for regaining the ring, now that his plans for Siegmund have been thwarted.



Siegfried's funeral procession: a drawing inspired by the first Bayreuth "Ring" cycle of 1876

In the last act of *Siegfried*, the hero, after a series of his own adventures (which include killing the dragon Fafner—whom you'll remember from *Das Rheingold*—and acquiring the ring for himself), awakens the now-mortal Brünnhilde from the years-long sleep on a flame-encircled crag to which her father Wotan condemned her for disobeying him by attempting (in Act II of *Die Walküre*) to save Siegmund. A rapturous duet in which Siegfried and Brünnhilde acknowledge their love for each other rings down *Siegfried*'s final curtain.

The Prologue to *Götterdämmerung* begins the next morning with a scene for the three Norns, who recount and reinterpret much of what has happened, and whose hopes for the future are not great. (Remember that the plot summary being provided here hardly touches at all upon the issues of the Ring.) Then day breaks over the Valkyries' rock in one of the most skillful depictions of dawn ever composed for orchestra. Siegfried and Brünnhilde emerge from their cave and sing another rapturous duet, the end of which leads directly into Siegfried's departure by boat in search of further adventure. In Wagner's opera, the music then darkens as the scene changes to the hall of the Gibichungs where Act I is set and where, to quote Ernest Newman, "the tragedy of the Twilight of the Gods begins." Alberich's son Hagen, half-brother of the Gibichung Gunther, is intent on regaining the ring for his father.

Siegfried has left the ring with Brünnhilde as a token of his love (she has given him her horse in exchange). The hero swears blood-brotherhood with Gunther and, under the influence of a potion that wipes all recollection of Brünnhilde from his memory, falls in love with Gunther's sister Gutrune. At Hagen's urging, Siegfried once more breaks through the fire surrounding the Valkyries' rock and, disguised as Gunther, claims Brünnhilde as the latter's bride, wresting back the ring in the process. In Act II of *Götterdämmerung*, Brünnhilde, convinced that Siegfried has betrayed her, swears vengeance on him. So does Gunther, who, having expected Brünnhilde to become his own bride, has no reason to disbelieve Brünnhilde's claim that Siegfried has already consummated marriage with her.

This vengeance is played out in ***GÖTTERDÄMMERUNG***, **ACT III**, when, during a hunting party, Hagen stabs Siegfried in the back—the only part of his body left unprotected by Brünnhilde's magic spells, since he would never have turned his back on

a foe—and kills him, but only after restoring his memory by means of another potion. Siegfried dies with Brünnhilde's name on his lips, and his body is borne back to the Gibichung hall, the ring still on his finger, to the dramatic strains of his funeral procession, which weaves a number of prominent motives—among them "Fate," the broad theme of "Siegfried as Hero" (the transformation of his youthful horn call), and the "Sword"—into a powerful musical tapestry.

Following the arrival of the funeral procession at the Gibichung hall, the tragedy is further compounded as Hagen kills Gunther in a struggle over the ring. Then, as Hagen steps forward to take the ring from Siegfried's finger, the dead hero's hand raises itself threateningly, putting him off and provoking general astonishment. Brünnhilde enters, calming the assemblage and revealing that they have all been pawns in the hands of the gods. In a final, inspired apostrophe to the fallen hero, Brünnhilde asks that a funeral pyre be built on which she will join him in death, its fire cleansing the ring of the curse. This is the start of the Immolation Scene that concludes Wagner's cycle. Having now reached an understanding of all that has transpired, Brünnhilde sends Wotan's message-bearing ravens back to Valhalla with the warning that even the home of the gods will be consumed. Ecstatically, she casts a torch on the pyre, mounts her horse, and leaps into the flames. At the height of the conflagration, the Rhine overflows its banks and the three Rhinemaidens—the original guardians of the Rhinegold—appear, dragging Hagen into the watery depths as he attempts to seize the ring for himself. As the flames rise up to consume Valhalla, the curtain falls, and the music of the "Redemption" motive heard on high in the violins brings *Der Ring des Nibelungen* to its close.

—Marc Mandel

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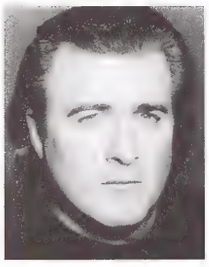
Deborah Voigt



Deborah Voigt is hailed by the world's critics and audiences for her portrayals in the operas of Wagner and Richard Strauss as well as many Verdi and Puccini roles. She has sung in Wagner's *Tristan und Isolde*, *Die Walküre*, *Lohengrin*, *Tannhäuser*, and *Der fliegende Holländer* and in Strauss's *Ariadne auf Naxos*, *Elektra*, *Die Frau ohne Schatten, Salome*, *Die ägyptische Helena*, and *Friedenstag*, adding the Marschallin in *Der Rosenkavalier* to her repertoire in Berlin earlier this year. At Tanglewood this month Ms. Voigt participates in Mahler's Symphony No. 8 conducted by James Levine on the BSO's Opening Night; gives a solo recital with pianist Brian Zeger, and appears in concert performances of *Die Walküre*, Act I (as Sieglinde) and *Götterdämmerung*, Act III (singing Brünnhilde for the first time anywhere) with James Levine and the Tanglewood Music Center Orchestra. At the end of July she joins Barbara Cook and Dianne Reeves at the Hollywood Bowl for a program called "Great American Women." During the 2005-06 season, Ms. Voigt appears at the Metropolitan Opera as Tosca (her first time in that role at the Met) and as Leonora in *La forza del destino*. She adds a new role to her repertoire with Ponchielli's *La Gioconda* in Barcelona and sings recitals in Boston, Berkeley, Dresden, and Valencia. Deborah Voigt's 2004-05 season included Elisabeth in *Tannhäuser* and Amelia in *Un ballo in maschera* at the Met, Wagner's *The Flying Dutchman* with James Levine and the Boston Symphony, Leonore in a concert performance of *Fidelio* at Carnegie Hall, a Richard Strauss Festival at the Deutsche Oper Berlin, Act II of *Tristan und Isolde* with Ben Heppner in Cincinnati, Schoenberg's *Erwartung* with Daniel Barenboim and the Chicago Symphony; Berg's Seven Early Songs with the New York Philharmonic, and performances celebrating Lyric Opera of Chicago's 50th anniversary. In Europe she sang in Berlin, Toulouse, Paris, and Brussels. For the Augusta Symphony's 50th anniversary she gave the world premiere of Stephen Paulus's *Erotic Spirits*, which she will reprise with the American Composers Orchestra at Carnegie

Hall next season. Ms. Voigt made her Carnegie Hall solo recital debut in April 2004. She records exclusively for EMI Classics, and will release her second solo recording, "American Songs," with pianist Brian Zeger, this fall. Her first solo disc, "Obsessions," featured scenes and arias from operas by Wagner and Strauss. Among many other complete opera recordings, she was Isolde for a live recording of the 2003 Vienna *Tristan und Isolde* released by Deutsche Grammophon. A devotee of Broadway and American song, she has appeared in benefit concerts for Broadway Cares/Equity Fights AIDS and for the New York Theater Workshop, on whose Board of Trustees she serves. After studying at the California State University at Fullerton and in San Francisco Opera's Merola Program, Deborah Voigt won first prize at the Luciano Pavarotti Vocal Competition in Philadelphia, and the Gold Medal in Moscow's Tchaikovsky Competition. She holds France's Chevalier de l'Ordre des Arts et des Lettres and was named *Musical America*'s Vocalist of the Year 2003. Deborah Voigt made her BSO debut as soloist in Mozart's Requiem in December 1991, returning two months later to replace Jessye Norman in the Verdi Requiem. She made her Tanglewood debut singing her first Salome, in concert with Seiji Ozawa and the BSO, in August 2001, and appeared with the BSO most recently this past March as Senta in *The Flying Dutchman* led by James Levine. In January 2006 she will rejoin Mr. Levine and the BSO for performances of Beethoven's *Missa Solemnis*.

Clifton Forbis



Clifton Forbis performs frequently with the Metropolitan Opera, Paris Opera, Vienna State Opera, and Teatro alla Scala. His 2004-05 season has included performances as Andrei Khovansky in *Khovanshchina* at the Teatro del Maggio Musicale in Florence and his role debut as Tristan in concert with the Los Angeles Philharmonic and Esa-Pekka Salonen and in a new production at the Grand Théâtre de Genève. He has sung Florestan in *Fidelio* with Atlanta Opera, the title role in Verdi's *Otello* in his house debut at La Scala, and Samson in *Samson et Dalila* with the



Metropolitan Opera. This summer he is Otello with the Chicago Symphony at the Ravinia Festival. Highlights of recent seasons include Otello with Muti and La Scala on tour and with the Vienna State Opera, the title role of *Oedipus Rex* with Gergiev and Don José in *Carmen* at the Metropolitan Opera, performances as soloist in Beethoven's Ninth Symphony in Chicago and Seattle, his Minnesota Orchestra debut in a concert performance of *Fidelio*, and Siegmund in *Die Walküre* with Canadian Opera. He made his Paris Opera debut as Wagner's Parsifal and his Teatro la Fenice debut as Boris in Janáček's *Kátya Kabanová*. His debut at Lyric Opera of Chicago was as Tom Buchanan in Harbison's *The Great Gatsby*. Other recent highlights include *King David* with the Brooklyn Philharmonic, Kodály's *Psalmus Hungaricus* with the Orchestre de Lyon, and Laca in concert performances of Janáček's *Jenůfa* with the Philadelphia Orchestra under Sir Simon Rattle. He has appeared with the Dallas Opera, Dallas Symphony, at Brussels' Théâtre de la Monnaie, Seattle Opera, Florida Grand Opera, Opéra de Marseilles, and Opera Pacific. Mr. Forbis maintains a close relationship with the Canadian Opera Company, and appears with Vancouver Opera, Calgary Opera, and Pacific Opera Victoria. Concert performances have included Haydn's *Creation*, Handel's *Messiah*, and Mahler's *Das Lied von der Erde*. He has received numerous awards, including grants from the Metropolitan Opera Guild and the Dallas Opera Guild Career Development Grant. Mr. Forbis is a graduate of the Juilliard Opera Center and of Southern Methodist University. This is his Tanglewood debut; his Boston Symphony debut is scheduled for March 2006, in performances of Beethoven's Ninth Symphony under James Levine.

Christian Franz



Making his Tanglewood debut this evening, tenor Christian Franz studied with Hanno Blaschke in Munich. His debut was in the role of Edgardo in *Lucia di Lammermoor*, followed by Max in Weber's *Der Freischütz*. After a year of studying and preparation he performed in *Otello* and was employed by the Wuppertal Opera, where he remained for three years. During that period he also made his debut in the roles of Laca in *Jenůfa*, Parsifal, Lohengrin, and Canio in *I pagliacci*. In Kassel he sang for the first time in the roles of Loge, Siegmund, and Siegfried, subsequently beginning his international career, performing in Dresden, Frankfurt, and in concerts conducted by Giuseppe Sinopoli. He also appeared in *Die Walküre* in Dresden and at Carnegie Hall, and *Das Lied von der Erde* in Hamburg. Daniel Barenboim engaged him to perform Otello, Tristan, Siegfried, and Parsifal at the Deutsche Staatsoper in Berlin. Since the beginning of his career, he has performed at the Vienna Staatsoper, the Bayreuth Festival, the Dresden Staatsoper , the New National Theatre of Tokyo, the Cologne Opera, and the Opera Company of Toronto.

Melanie Diener



Born near Hamburg, German soprano Melanie Diener studied with Sylvia Geszty and later with Rudolf Piernay. She was first internationally recognized as a prizewinner at the Salzburg Mozart Competition and as winner of the Kirsten Flagstad Award at the International "Queen Sonja" Singing Competition in Oslo. Her operatic debut was in June 1996 at the Garsington Opera Festival, as Ilia in Mozart's *Idomeneo*; she has since won acclaim as Fiordiligi in Mozart's *Così fan tutte* at Covent Garden; in Paris, Ferrara, Lausanne, Dresden, and Zurich, and in her Metropolitan Opera debut. She has sung Donna Elvira in *Don Giovanni* in Paris, Aix-en-Provence, London, Vienna, Munich, and at the Met. In July 2002 she opened the Salzburg Festival as Donna Elvira in a new Martin Kusej/Nikolaus Harnoncourt production of *Don Giovanni*. Her Mozart roles also include Vitallia in *La clemenza di Tito* and Elettra in *Idomeneo*. Melanie Diener sang Elsa in *Lohengrin* for three consecutive seasons at the Bayreuth Festival. Her performances of Strauss roles include the Marschallin, Daphne, Chrysothemis, Elektra, and Ariadne. In 2005

she was Kátya in Michael Thalheimer's new *Kátya Kabanová* at the Berlin State Opera and portrayed Ellen Orford in *Peter Grimes* with Simone Young at the Vienna State Opera. Ms. Diener performs with orchestras in the U.S. and Europe, in repertoire including Beethoven's Symphony No. 9 and *Missa Solemnis*, Britten's *War Requiem*, Zemlinsky's *Lyric Symphony*, Schoenberg's *Gurrelieder*, and Strauss's Four Last Songs. She has recorded Berlioz's *Romeo et Juliette* and *Les Nuits d'été* with Boulez and the Cleveland Orchestra; Strauss's Four last Songs with Zinman for Arte Nova and with C. Abbado for ORF, Mahler's Symphony No. 2 with Chailly for Decca, and Berg's *Der Wein* with Gielen for Hänssler, among other releases. Upcoming projects include performances at the Metropolitan Opera, in Hamburg, Zurich, Monte Carlo, Frankfurt, Orange, at the Lucerne Festival, in Berlin, Baden-Baden, Vienna, and Salzburg, among many others. This is her Tanglewood debut.

Lyubov Petrova



Born in Russia, Lyubov Petrova, making her Tanglewood debut this evening, was a special participant in the Metropolitan Opera's Lindemann Young Artist Development Program during the 2000-01 season and formally joined the program the following season. She made her Metropolitan Opera debut in 2001 as Zerbinetta in *Ariadne auf Naxos* when she replaced an ailing colleague. During the 2004-05 season, Ms. Petrova appeared as Zerbinetta in *Ariadne auf Naxos* at Los Angeles Opera and the Paris Opera. She performed in concerts of Viennese operetta excerpts with the New Jersey Symphony conducted by Julius Rudel and traveled to Florida to sing Elvira in *I puritani* with Palm Beach Opera, followed by performances at the Metropolitan Opera as Oscar in *Un ballo in maschera* and Sophie in *Der Rosenkavalier*. Future seasons find the young soprano in Pittsburgh and Dallas for more performances as Zerbinetta in *Ariadne auf Naxos*, her role debut as Marie in *La Fille du regiment*, *L'italiana in Algeri* (Elvira) with Washington Opera, and a return to the Glyndebourne Festival in summer 2006 in Prokofiev's *Betrothal in a Monastary*.

Maria Zifchak



Soprano Maria Zifchak's career highlights have included appearances with the Metropolitan Opera as Hermia in Britten's *A Midsummer Night's Dream*, Suzuki in *Madama Butterfly*, Mercedes in *Carmen*, Wellgunde in *Das Rheingold* and *Götterdämmerung*, the Kitchen Boy in *Rusalka*, the Cook in *Le Rossignol*, Second Lady in *The Magic Flute*, Flora in *La traviata*, and Zutma in *L'italiana in Algeri*; Vitige in Handel's *Flavio* with New York City Opera; Adalgisa in *Norma* with the Teatro Colón de Bogotá; Isabella in *L'italiana in Algeri* with the Opera Festival of New Jersey; the Composer in *Ariadne auf Naxos* with Opera North; Dorabella in *Così fan tutte* with the Lake George

Stu Rosner



Opera Festival; Third Lady in *The Magic Flute* with Houston Grand Opera; Smeton in *Anna Bolena* with Pittsburgh Opera; Nerea in Handel's *Deidamia* with the Caramoor Festival; the title role in *La Cenerentola* with Utah Festival Opera and the OK Mozart International Festival; and Balkis in Gluck's *Les Pèlerins de la Mecque* with L'Opéra Français de New York. Concert highlights have included Urbain in *Les Huguenots* with the Opera Orchestra of New York at Carnegie Hall; a Flower Maiden in *Parsifal* (Act II) at the Salzburg Festival conducted by James Levine; Ritta in Hérold's *Zampa* with L'Opéra Français de New York at Alice Tully Hall; *Messiah*, *Elijah*, the *St. Matthew* Passion, Mozart's Requiem, and Dvořák's *Stabat Mater* with the Oratorio Society of New York at Carnegie Hall, and Beethoven's Ninth Symphony with the National Chorale at Avery Fisher Hall. Ms. Zifchak makes her Tanglewood debut in tonight's concert.

Jane Bunnell



Mezzo-soprano Jane Bunnell recently made her debut with the Saito Kinen Festival as Auntie in *Peter Grimes* conducted by Seiji Ozawa, and also joined Washington National Opera's tour to Japan in *Sly* and *Otello* with Plácido Domingo. Recent Metropolitan Opera engagements have included appearances in *Otello*, *I vespri siciliani*, *Les Contes d'Hoffmann*, *Le nozze di Figaro*, *Faust*, and *Die Walküre*. She has sung many roles with the Metropolitan Opera since her debut as Annio in *La clemenza di Tito*. Also with the Met she recorded Tebaldo in *Don Carlo* and a Flower Maiden in *Parsifal*, and sang Emilia in *Otello* for the "Metropolitan Opera Presents" television broadcast. Ms. Bunnell has appeared in a wide variety of roles with New York City Opera, and was featured in that company's premieres of Argento's *Casanova* and Mozart's *L'oca del Cairo*, as well as in its "Live From Lincoln Center" telecasts of *Die Zauberflöte* and *La rondine*. She has appeared in numerous roles with Houston Grand Opera, Opera Roanoke, Teatro Comunale di Firenze, Opera Pacific, the Opera Festival of New Jersey, Lake George Opera, Festival Casals, San Diego Opera, Dallas Opera, Minnesota Opera, Seattle Opera, Virginia Opera, Chicago Opera Theatre, and Florida Grand Opera, among others. In Europe, Ms. Bunnell has appeared at the Théâtre du Capitole in Toulouse, the Vienna Volksoper, the Schwetzingen Festival, and Oper der Stadt Köln. In demand on the concert platform, she has been a frequent guest artist for Lincoln Center's Mostly Mozart Festival, the Seattle Symphony, and the New York Chamber Orchestra at the 92nd Street Y. She has performed the Verdi Requiem with the Berkshire Choral Festival, and *Messiah* with the Baltimore Symphony, Houston Symphony, St. Paul Chamber Orchestra, Minnesota Orchestra, Atlanta Symphony, and the University Chorale at the University of Michigan. Ms. Bunnell made her Boston Symphony Orchestra debut with performances of *The Flying Dutchman* at Symphony Hall this past March. She makes her Tanglewood debut this evening.

Alan Held



Making his Tanglewood debut this evening, American bass-baritone Alan Held has appeared in major roles in the world's finest opera houses, including the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Seattle Opera, Covent Garden, La Scala, Vienna State Opera, Paris Opera, Munich State Opera, Bavarian State Opera, Hamburg State Opera, Gran Teatre del Liceu in Barcelona, Netherlands Opera, and the Théâtre Royal de la Monnaie. His roles include Leporello in *Don Giovanni,* the Four Villains in *Les Contes d'Hoffmann*, Jochanaan in *Salome*, Wotan in Wagner's *Ring* cycle, Kurwenal in *Tristan and Isolde*, Don Pizzaro and Don Fernando in *Fidelio,* Orestes in *Elektra,* Balstrode in *Peter Grimes*, and the title role in *Wozzeck.* In concert, Mr. Held has performed with the Chicago Symphony, Cleveland Orchestra, Pittsburgh Symphony, the MET Orchestra, Berlin Philharmonic, Kirov Opera Orchestra, Montreal Symphony, and Houston Symphony. He recently appeared at the BBC Proms in televised

performances of *Elektra.* He has worked with conductors including Sir Andrew Davis, Sir Colin Davis, Dutoit, Eschenbach, Gergiev, Haitink, Jansons, Levine, Mehta, Welser-Möst, Rattle, Runnicles, Salonen, and Tate. This past season, Mr. Held was heard on tour in Japan in the Salzburg Festival's production of *Fidelio,* at the Vienna State Opera as the Four Villains, the Washington Opera as the High Priest in *Samson et Dalila,* and Lyric Opera of Chicago in the *Ring* Cycle and *Fidelio*. This summer he sings *Götterdämmerung* with the Los Angeles Philharmonic at the Hollywood Bowl. Next season he returns to the Paris Opera for the title role in *Cardillac*, to the Metropolitan Opera for the title role in *Wozzeck* and for Don Pizzaro, and to Bilbao as Leporello. He also appears with the Cleveland Orchestra, Philadelphia Orchestra, and the Los Angeles Philharmonic. A native of Washburn, Illinois, Mr. Held is a graduate of Millikin University in Decatur, Illinois, and holds a master of music degree from Wichita State University. He received further graduate training at the University of Hartford's Hartt School of Music. A recipient of many honors, he is also a former Presser Scholar and was listed by Michael Barclay of Opera Education International on his list of the best singing actors and actresses.

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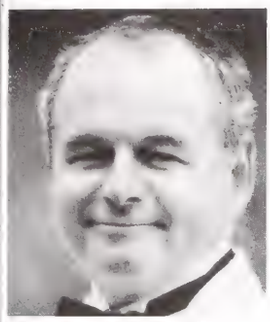
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Tanglewood Festival Chorus
John Oliver, Conductor



Celebrating its 35th anniversary this summer, the Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the Boston Symphony in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the sound tracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and have participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

Tenors
Brian Anderson
James Barnswell
Thomas Kenney
Kwan H. Lee
Henry Lussier
Brian R. Robinson
Martin S. Thomson

Basses
Daniel E. Brooks
Michael Cross
Peter Fricke
Jeramie D. Hammond
Ishan Arvell Johnson
David Kilroy
Timothy Lanagan
Michael Prichard
Peter Rothstein

Felicia A. Burrey, Chorus Manager
Anna Stowe, Assistant Chorus Manager
Frank Corliss, Principal Rehearsal Pianist

FELLOWS OF THE 2005 TANGLEWOOD MUSIC CENTER

Violin

Andréa Armijo Fortin, Quebec City, QC, Canada
Lia and William Poorvu Fellowship

Katherine Bormann, Bismarck, ND
Max Winder Memorial Fellowship

Heather Braun, Milwaukee, WI
Messinger Family Fellowship

Leah Carl, Modesto, CA
William Randolph Hearst Foundation Fellowship

Melissa Chung, Buffalo Grove, IL
Clowes Fund Fellowship

Maureen Conlon Gutierrez, San Miguel de Allende, Guanajuato, Mexico
Saville Ryan/Omar Del Carlo Fellowship

Emily Cornelius, Midlothian, VA
Juliet Esselborn Geier Memorial Fellowship

Michelle Davis, Littleton, CO
Rapaporte Foundation Fellowship

Tera Gorsett, Denver, CO
Brookline Youth Concerts Awards Committee Fellowship/Harry and Marion Dubbs Fellowship

Sarah Griffin, Greensboro, NC
Steve and Nan Kay Fellowship

Sonja Harasim, Houston, TX
Robert Baum and Elana Carroll Fellowship

Elizabeth Huffman, Milwaukee, WI
BSAV/Carrie L. Peace Fellowship

Carrie Kennedy, Houston, TX
Anonymous Fellowship/TMC Fellowship

Jennifer Kozbial, London, ON, Canada
Dr. John Knowles Fellowship

Yevgeny Kutik, Pittsfield, MA
Merwin Geffen, M.D. and Norman Solomon, M.D. Fellowship

Lijiong Liao, Chengdu, Sichuan, China
Rita Meyer Fellowship

Victoria Lindsay, Grimsby, ON, Canada
Kingsbury Road Charitable Foundation Fellowship

Cristian Macelaru, Timisoara, Romania
Ann and Gordon Getty Foundation Fellowship

Catherine Miller, Savannah, GA
Dorothy and Montgomery Crane Scholarship/Philip and Bernice Krupp Fellowship

Ai Nihira, Monterey Park, CA
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship

Benjamin Russell, San Diego, CA
Gerald Gelbloom Memorial Fellowship/Honorable and Mrs. Peter H.B. Frelinghuysen Fellowship

Margot Schwartz, Oakland, CA
Northern California Fellowship

Martin Shultz, Katy, TX
Miriam H. and S. Sidney Stoneman Fellowship

Na Sun, Beijing, China
Ruth S. Morse Fellowship

Emily Westell, Calgary, AB, Canada
Stokes Fellowship

Heather Wittels, Brookline, MA
Bay Bank/BankBoston Fellowship

Asuka Yano, New York, NY
Surdna Foundation Fellowship

Sarah Zun, Cincinnati, OH
Frelinghuysen Foundation Fellowship

Viola

Jacob Adams, Cincinnati, OH
Merrill Lynch Fellowship

Yi-Wen Chao, Taipei, Taiwan
Edward G. Shufro Fund Fellowship

Meredith Harris, Winterville, NC
Jane W. Bancroft Fellowship

Robin Hong, Annandale, VA
Albert L. and Elizabeth P. Nickerson Fellowship

Megan Mason, Holladay, UT
Evelyn S. Nef Fellowship

Anna Zsuzsanna Pelczer, Princeton, NJ
Miriam Ann Kenner Memorial Scholarship/Mr. and Mrs. David B. Arnold, Jr. Fellowship

Tahlia Petrosian, Sydney, NSW, Australia
Starr Foundation Fellowship

Miranda Sielaff, New York, NY
James A. Macdonald Foundation Fellowship

Nadia Sirota, Boston, MA
Theodore Edson Parker Foundation Fellowship

Lisa Steltenpohl, North Barrington, IL
Bill and Barbara Leith Fellowship

Oleksandr Vavilov, Kiev, Ukraine
Edward S. Brackett, Jr. Fellowship

Andrew Wickesberg, Lynn, MA
Carolyn and George R. Rowland Fellowship

Cello

Nick Alvarez, El Paso, TX
Harold G. Colt, Jr. Memorial Fellowship

Peter Lorenzo Anderegg, West Stockbridge, MA
Morris A. Schapiro Fellowship

Kathryn Bates, Concord, MA
Herb and Barbara Franklin Fellowship/The Hannah and Walter Shmerler Fellowship

Stephanie Hunt, Edwardsville, IL
Mr. and Mrs. Jay Marks Fellowship/TMC Fellowship

Susannah Kelly, Windsor, CT
Valerie A. Hyman Fellowship

Lachezar Kostov, Plovdiv, Bulgaria
Friends of Armenian Culture Society Fellowship
Peng Li, Sugar Land, TX
Frederic and Juliette Brandi Fellowship
Daniel Oliver, Atlanta, GA
Bernard Magrez of Chateau Pape Clement Fellowship/TMC Fellowship
Peter Opie, Sittingbourne, England, UK
Fassino Family Fellowship
Charlie Powers, Tacoma, WA
BSO Members' Association Fellowship
Sara Sitzer, Saint Louis, MO
James and Caroline Taylor Fellowship
Clara Sei-Young Yang, State College, PA
Miriam H. and S. Sidney Stoneman Fellowship

Bass
Douglas Balliett, Westborough, MA
Daphne Brooks Prout Fellowship
Edward Botsford, Bethesda, MD
Pokross/Fiedler/Wasserman Fellowship
Joe Ferris, Tehuacana, TX
Lucy Lowell Fellowship/Mr. and Mrs. Belvin Friedson Fellowship
Alexander Hanna, Bowling Green, OH
George and Ginger Elvin Fellowship
Brendan Kane, Stillwater, MN
Lola and Edwin Jaffe Fellowship
Dylan E. Palmer, Fort Worth, TX
Jan Brett and Joe Hearne Fellowship
Leanna Wong, Vancouver, BC, Canada
Evelyn S. Nef Fellowship

Flute
Clint Foreman, Pflugerville, TX
Haskell and Ina Gordon Fellowship
Sarah Frisof, Cleveland, OH
Ethel Barber Eno Scholarship/Leslie and Stephen Jerome Fellowship
Nadia Kyne, South Surrey, BC, Canada
William E. Crofut Family Scholarship/ Mrs. Vincent Lesunaitis Fellowship
Cassia Lima, Sao Paulo, SP, Brazil
Omar Del Carlo Fellowship

Oboe
James Button, Melbourne, Victoria, Australia
Usher's/Programmers Instrumental Fellowship in honor of Bob Rosenblatt
Timothy M. Sawyier, Chicago, IL
Fernand Gillet Memorial Fellowship
Brad Shimizu, Honolulu, HI
Country Curtains Fellowship
Sarah Skuster, Victorville, CA
Augustus Thorndike Fellowship/David B. Cooper Memorial Fellowship

Clarinet
Ashley Ragle, Allen, TX
Sydelle and Lee Blatt Fellowship/TMC Fellowship
Erin Simmons, Lincolnton, NC
Red Lion Inn/Blantyre Fellowship
Chris Stoutenborough, Thousand Oaks, CA
Stanley Chapple Fellowship
James Zimmermann, Hillsborough, NJ
Edwin and Elaine London Family Fellowship

Bass Clarinet
Amy Advocat, Brooklyn, NY
Charles E. Culpeper Foundation Fellowship

Bassoon
Bradley Balliett, Westborough, MA
Tappan Dixey Brooks Memorial Fellowship
Rian Craypo, Elgin, TX
Denis and Diana Osgood Tottenham Fellowship/Ruth and Jerome Sherman Memorial Fellowship
Karl Vilcins, Long Beach, NY
Daniel and Shirlee Cohen Freed Fellowship/Sherman Walt Memorial Fellowship
Fei Xie, TangShan, HeBei, China
Robert G. McClellan, Jr. & IBM Matching Grants Fellowship

Horn
Brian Blanchard, El Paso, TX
Caroline Grosvenor Congdon Memorial Fellowship
Wei-Ping Chou, Tao-Yuan City, Taiwan
Rosamund Sturgis Brooks Memorial Fellowship
Ryan Gruber, Green Bay, WI
Harry and Mildred Remis Fellowship
Maria Harrold, Norwalk, IA
Dr. Marshall N. Fulton Memorial Fellowship/Mr. and Mrs. Robert E. Remis Fellowship
Darby Hinshaw, San Francisco, CA
Luke B. Hancock Foundation Fellowship
Todd Harris Sheldrick, Wellesley, MA
Lost & Foundation Fellowship

Trumpet
Ryan Barwise, Katy, TX
Jerome Zipkin Fellowship
William Day, Summit, NJ
André M. Côme Memorial Fellowship
Amy V. McCabe, Bonfield, IL
Robert and Luise Kleinberg Fellowship
Matthew Muckey, Sacramento, CA
Edward H. and Joyce Linde Fellowship
Zebediah Upton, Monroe, CT
Armando A. Ghitalla Fellowship

Trombone
Jason Crimi, Crownsville, MD
Judy Gardiner Fellowship
Timothy Higgins, Spring, TX
John F. Cogan, Jr. and Mary L. Cornille Fellowship
Karna Millen, Edina, MN
Linda J.L. Becker Fellowship

Bass Trombone
Scott Robinson, Charlottetown, PE, Canada
William F. and Juliana W. Thompson Fellowship

Tuba
Aaron McCalla, Duncanville, TX
The Stephen and Dorothy Weber Fellowship

Timpani/Percussion
Keith Carrick, Mt. Airy, MD
Annette and Vincent O'Reilly Fellowship
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Donald Law Fellowship
Matt Prendergast, Litchfield, NH
Marion Callanan Memorial Fellowship/TMC Fellowship
James Michael Williams, Pensacola, FL
Aso O. Tavitian Fellowship/Velmans Foundation Fellowship

Harp
Yinuo Mu, Qingdao, China
John and Susanne Grandin Fellowship
Yumiko Endo Schlaffer, Tokyo, Japan
Edward G. Shufro Fund Fellowship/Kathleen Hall Banks Fellowship

Piano
Ji-Hye Chang, Wonjoo-city, Korea
Paul Jacobs Memorial Fellowship
David Kaplan, New York, NY
Billy Joel Keyboard Fellowship
Kenneth Osowski, Glen Gardner, NJ
The Everett and Margery Jassy Fellowship/TMC Fellowship
Stephen Runge, Regina, SK, Canada
Mr. and Mrs. Joseph L. Cohen Fellowship
Ivan Šiller, Bratislava, Slovakia
Felicia Montealegre Bernstein Fellowship/R. Amory Thorndike Fellowship

Voice
John David Boehr, Dallas, TX
Susan Kaplan Fellowship
Erica Brookhyser, Newport, OR
Andrall and Joanne Pearson Scholarship/TMC Fellowship
Hélène Couture, St-Jean-Chrysostome, QC Canada
Bernice and Lizbeth Krupp Fellowship/TMC Fellowship
Abigail Fischer, Norwich, VT
Patricia Plum Wylde Fellowship
Christopher Herbert, Weston, CT
Dan and Gloria Schusterman Fellowship/TMC Fellowship
Alexander Hurd, New Canaan, CT
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Michelle Johnson, Pearland, TX
Eugene Cook Scholarship/Morningstar Family Fellowship
Lawrence Jones, Amherst, MA
Marie Gillet Fellowship
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Jamie Van Eyck, Wausau, WI
Claire and Millard Pryor Fellowship
Chanel Marie Wood, Keller, TX
Ushers/Programmers' Harry Stedman Vocal Fellowship

Vocal Piano
Stacey Bartsch, Adelaide, South Australia
Wilhelmina C. Sandwen Memorial Fellowship
Cheryl Lin Fielding, Taipei, Taiwan
Leonard Bernstein Fellowship
Hiromi Fukuda, Toride-shi, Ibaraki, Japan
Catherine and Paul Buttenwieser Fellowship/K. Fred Netter Memorial Fellowship
Casey Jo Ahn Robards, Highland, IL
Stephanie Morris Marryott & Franklin J. Marryott Fellowship
Yauheniya Yesmanovich, Toronto, ON, Canada
Peggy Rockefeller Memorial Fellowship

Composition
Marcos Balter Martins da Silva, Rio de Janeiro, Brazil
Leonard Bernstein Fellowship
Anthony Cheung, San Francisco, CA
William and Mary Greve Foundation-John J. Tommaney Memorial Fellowship
Roger Feria Jr., Calgary, AB, Canada
Margaret Lee Crofts Fellowship
Curtis K. Hughes, Cambridge, MA
ASCAP Foundation Leonard Bernstein Composer Fellowship
Hannah Lash, Alfred, NY
Otto Eckstein Family Fellowship
Sean Shepherd, Reno, NV
Wallace-Reader's Digest Fund Fellowship

Conducting
Steven Jarvi, Grand Haven, MI
Seiji Ozawa Fellowship
Julian Kuerti, Toronto, ON, Canada
Dr. Raymond and Hannah H. Schneider Fellowship/Maurice Abravanel Scholarship

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Sara Griffin, Springfield, MO
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Kristin Fosdick, Colchester, CT
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The New Fromm Players *is an ensemble of young musicians drawn from recent TMC alumni who have distinguished themselves in the performance of new music. During the TMC season these artists will concentrate almost exclusively on this literature, performing works by the TMC composition fellows and works demanding lengthy and intensive preparation during the Festival of Contemporary Music. The New Fromm Players ensemble has been funded by a generous grant from the Fromm Music Foundation.*

The New Fromm Players
Elizabeth Mahler, violin, Amherst, NY
Joel Pargman, violin, Bremerton, WA
Mark Berger, viola, Gibbon, MN
Semiramis C.S. Costa, cello, Paraiba, Brazil
Alicia DiDonato, flute, Stoneham, MA
Erin Svoboda, clarinet, Melrose, MA

Farewell, Thanks, and All Best

With the end of the 2005 Tanglewood season in August, three members of the Boston Symphony Orchestra will have retired from the BSO this year. Violist Burton Fine retired at the end of December 2004. Horn player Richard Mackey and percussionist Thomas Gauger will retire at the end of the 2005 Tanglewood season. Mr. Fine left the orchestra after nearly 42 years of service; Mr. Mackey leaves after 32 years of service, Mr. Gauger after 42 years of service—representing some 116 years of cumulative service to the BSO.



Violist **Burton Fine** joined the Boston Symphony Orchestra as a violinist in 1963 after nine years as a research chemist for the National Aeronautics and Space Administration (NASA) in Cleveland. During his first year with the orchestra he auditioned for and won the position of principal violist, holding that post until the fall of 1993. Born in Philadelphia, Mr. Fine studied violin for four years with Ivan Galamian at the Curtis Institute of Music before entering the University of Pennsylvania, where he earned a B.A. in chemistry. He also holds a doctoral degree in chemistry, from the Illinois Institute of Technology. Mr. Fine has appeared in recital at London's Wigmore Hall and appeared frequently as soloist on both viola and viola d'amore with the Boston Symphony Orchestra, the Boston Pops Orchestra, and other musical organizations throughout the United States. He performed, toured, and recorded extensively with the Boston Symphony Chamber Players. He is the solo violist on the BSO's recording of Strauss's *Don Quixote* with cellist Yo-Yo Ma on CBS/Sony, and he is featured in chamber music recordings on the CRI, Northeastern, Gunmar, and Chandos labels. Mr. Fine performs frequently in concert with his wife, harpist Susan Miron.



Born in Philadelphia, **Richard Mackey** joined the horn section of the Boston Symphony Orchestra in January 1973. A Tanglewood Music Center alumnus, he attended the New England Conservatory of Music, where he studied horn with former BSO principal William Valkenier and solfège with Gaston Dufresne, who was a bass player with the Boston Symphony. During his career, Mr. Mackey was also a member of the orchestras of Kansas City, San Antonio, Detroit, New Orleans, Cleveland, and the Japan Philharmonic. Before joining the BSO, he was a freelance musician in the Los Angeles studios for eight years. He also attended the Marlboro Music Festival in Vermont for nine summers. Mr. Mackey's first and continuing musical love is Mozart; he collects scores, facsimiles, books, first and early editions, and just about anything relevant to that composer.



Born in Wheaton, Illinois, **Thomas Gauger** studied percussion at the University of Illinois with Paul Price and Jack McKenzie, completing a degree in Applied Music. During that time he had the opportunity to play and tour with the experimental composer Harry Partch, who created his own instruments and wrote in a 43-tone octave. While still in school Mr. Gauger attended the Tanglewood Music Center and also performed at a music festival in Saskatoon, Saskatchewan; after graduating from college he was principal percussionist for four years of the Oklahoma City Orchestra, during which time he taught at Oklahoma University and Oklahoma City University, also playing in nightclubs, rodeos, and on a tour with singer Ray Eberly. Mr. Gauger joined the Boston Symphony Orchestra in 1963. He has made more than

2005 Tanglewood

BOSTON SYMPHONY ORCHESTRA
124th Season, 2004-2005

Sunday, July 17, at 2:30
SPONSORED BY DELTA AIR LINES

JAMES LEVINE conducting

HARBISON	*Darkbloom: Overture for an imagined opera* (2005)
WUORINEN	Fourth Piano Concerto (2003)

INTERMISSION

VARÈSE	*Amériques* (revised version of 1927)
GERSHWIN	*An American in Paris*

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Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

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300 recordings and television programs with the BSO and the Boston Pops Orchestra, also playing on the movie soundtracks for *Indiana Jones and the Temple of Doom*, *Schindler's List*, *Saving Private Ryan*, and *Mystic River*. From 1965 to 1997 he was on the faculty at Boston University and the Boston University Tanglewood Institute. Besides his business of manufacturing drumsticks and percussion accessories, he composes and has published his own music for percussion. He enjoys family get-togethers (with his thirteen grandchildren), travel, cross-country skiing, and using his Macintosh.

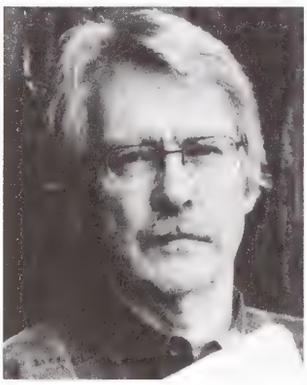
We extend our sincere appreciation and best wishes to this year's departing players for their dedication not only to the Boston Symphony Orchestra, but also to the entire musical community of Boston. We wish them well in all of their future endeavors.

NOTES ON THE PROGRAM

John Harbison (b.1938)
Darkbloom: Overture for an imagined opera (2005)

First performances: March 24, 25, 26, 2005, Boston Symphony Orchestra, James Levine cond., Symphony Hall, Boston, followed by the New York premiere on March 28, 2005 at Carnegie Hall, New York. *This is the first Tanglewood performance. Performance time is approximately 8 minutes.*

Born in Orange, New Jersey, and currently living in Cambridge, Massachusetts, and Token Creek, Wisoncsin, John Harbison composed *Darkbloom: Overture for an imagined opera*, on commission from the Boston Symphony Orchestra James Levine, Music Director, through the generous support of the New Works Fund established by the Massachusetts Cultural Council, a state agency.



Harbison's professional ties to the Boston Symphony Orchestra date back to March 1977, when the orchestra gave the world premiere performance of his *Diotima*. His Symphony No. 1 was commissioned by the orchestra to celebrate its centennial; his Cello Concerto, written for Yo-Yo Ma, was co-commissioned by the BSO and the Chicago Symphony Orchestra. His Requiem, commissioned by the BSO to commemorate the centennial of Symphony Hall, was premiered by the orchestra under Bernard Haitink's direction in March 2003, and was repeated the following week in Carnegie Hall.

The recent success of Harbison's opera *The Great Gatsby* at the Metropolitan Opera

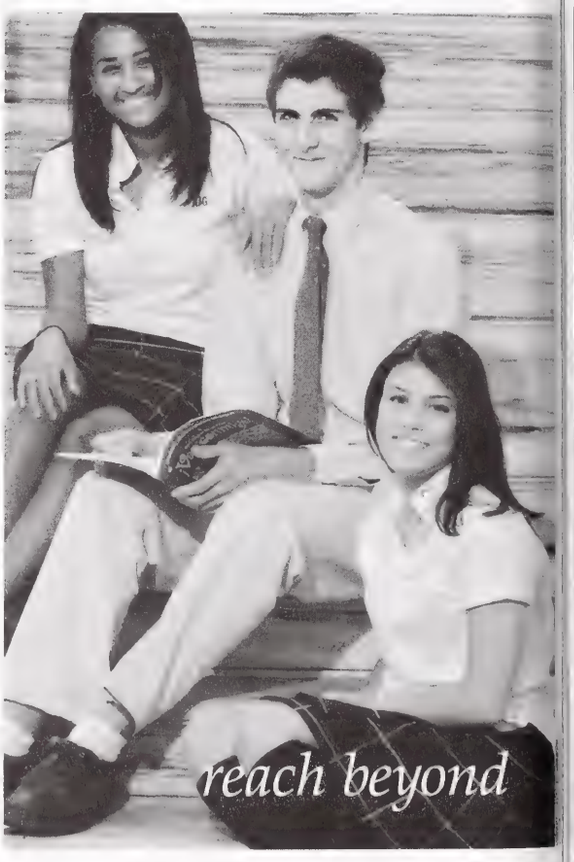
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and at Lyric Opera of Chicago added to an already significant reputation. Harbison won the Pulitzer Prize for his *The Flight Into Egypt* (1986) and received a MacArthur Fellowship in 1989. He has been composer-in-residence with the Pittsburgh Symphony Orchestra and the Los Angeles Philharmonic, as well as at festivals including Tanglewood, Marlboro, and Aspen. This summer he has returned to Tanglewood as director of the annual Festival of Contemporary Music. Harbison and his wife, violinist Rose Mary Harbison, established the annual Token Creek Chamber Music Festival in 1989. Recent premieres include *Abraham*, a motet commissioned for the January 2004 Papal Concert of Reconciliation at the Vatican, and his Symphony No. 4, written for the Seattle Symphony and premiered under Gerard Schwarz's direction in June 2004. Current projects include a choral work, *But Mary stood*, for the Cantata Singers in Boston, scheduled for October 2005, and an orchestral song cycle on texts of Czeslaw Milosz for Dawn Upshaw and the New York Philharmonic.

Harbison started work on the operatic project whose end is *Darkbloom* in 1999; upon becoming aware of potential difficulties of getting the opera produced, he was left with significant amounts of material. The present piece is closure for that project. He began composing the overture after receiving a commission from the Boston Symphony Orchestra in spring 2002 for a work to be performed during James Levine's inaugural season as the BSO's music director; he drew material from specific episodes of the unfinished opera to form a continuous suite of musical evocations of character, plot, and mood. Harbison completed most of the work on the score of *Darkbloom* in October 2004; reconsidering certain key elements led him to revise portions of it in the following months, the final version being completed and engraved in January 2005. The composer's own program note is printed on page 51.

—Robert Kirzinger


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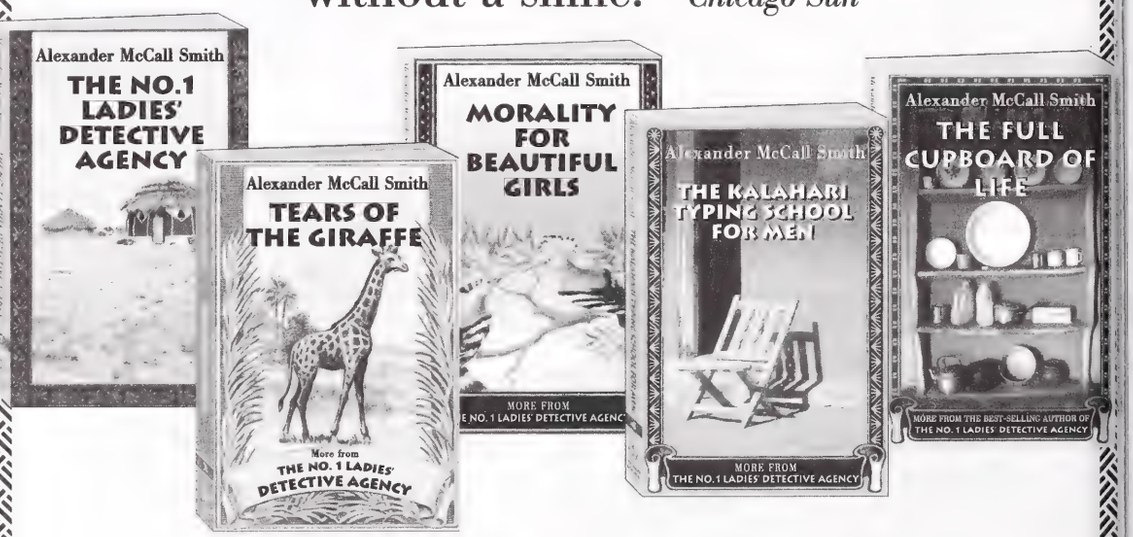
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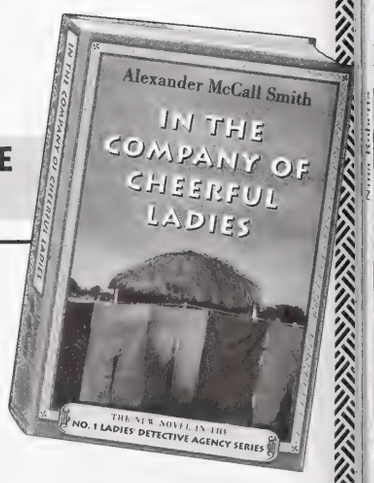
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IN PAPERBACK FROM ANCHOR BOOKS AND IN HARDCOVER FROM PANTHEON BOOKS

Darkbloom: Overture for an imagined opera is what persists of an opera project I chose not to continue. Since material made for specific characters and situations has never been, for me, transferable, I am very fortunate to be able to collect up strands of the music in this overture, commissioned by the Boston Symphony for James Levine's first season as music director.

Vivian Darkbloom is just a secondary character in a famous and infamous American novel. I borrowed *Darkbloom* as a title because it effectively conjures up the mood of this overture. It serves as an emblem or anagram for the complex tragic-comic spirit of the story and its author.

The overture begins with a theme, actually a weave of themes, associated with the male protagonist. Soon a long melody with simple accompaniment, allied with the young female lead, spins out until interrupted by a brief obsessive dramatic interlude, which concludes by alluding to the music of the opening.

Then comes a short balletic scene, in which two young women play tennis, interrupted by laughter, and eventually invaded by the observing, controlling presence of the man. The opening music is then, for the only time, elaborated, until replaced by the long melody, attenuated, interrupted by the obsessive outburst again, eventually dissolving into a frail epiphany.

I have no regrets about relinquishing the project. I no longer have interest in composing unproduceable operas. Nor do I have any difficulty in understanding why certain material, even in the realm of opera (which has harbored fratricide, patricide, incest, and rape), is untenable on our stages regardless of its artistic merit.

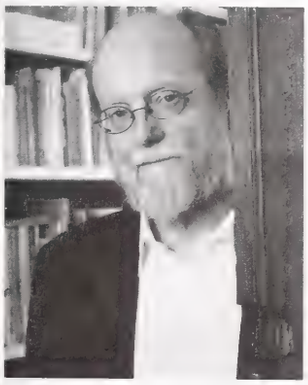
Though I regard my earlier engagement with this project as misguided, nevertheless I am as reluctant as any artist to part with good material, and I am grateful for the Boston Symphony's invitation to write a short piece for its 2004-2005 season.

—John Harbison (November 2004)

Charles Wuorinen (b.1938)
Fourth Piano Concerto (2003)

First performances: March 24, 25, 26, 2005, Boston Symphony Orchestra, James Levine cond., Symphony Hall, Boston, followed by the New York premiere on March 28, 2005, at Carnegie Hall, New York. *This is the first Tanglewood performance. Performance time is approximately 29 minutes.*

Charles Wuorinen was born and now lives in New York City. He wrote his Fourth Piano Concerto for James Levine and pianist Peter Serkin on commission from the Boston Symphony Orchestra, James Levine, Music Director, through the generous support of Catherine and Paul Buttenwieser. The score is dedicated to Peter Serkin and James Levine. Composition of the work took place from mid-2002 until October 2, 2003.



Wuorinen's career encompasses virtually all aspects of music. Having begun composing at a very young age, he attracted attention by winning the New York Philharmonic's Young Composers Award at age fifteen, and he also won an unprecedented four BMI Student Composer Awards. He attended Columbia University for both his bachelor's and master's degrees, but attributes most of his education as a composer to study of scores by Stravinsky, Schoenberg, Babbitt, Wolpe, and others. In 1962 he and composer/flutist/conductor Harvey Sollberger founded the seminal Group for New Music, a versatile and virtuosic

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medium for the expert performance of their own pieces and the works of other important contemporary composers. In 1970 Wuorinen became the youngest composer ever to win the Pulitzer Prize. Perhaps ironically, given his predilection for virtuosic instrumental writing, the prize was awarded for one of his very few tape pieces, *Time's Encomium*. In 1975 he was singularly honored when Igor Stravinsky's widow Vera gave him the elder composer's final sketches for use in his *A Reliquary for Igor Stravinsky*.

In addition to performing as pianist and conductor, he has taught at Columbia, Princeton, Yale, the University of Iowa, Rutgers, SUNY/Buffalo, and many other schools; in 2001 he was composer-in-residence at Tanglewood's Festival of Contemporary Music. He also lectures frequently throughout the country. He was the San Francisco Symphony's composer-in-residence from 1985 to 1989, writing *The Golden Dance*, *Machault Mon Chou*, and *Genesis* for that orchestra. In 1979 he published a textbook, *Simple Composition*. In addition to the Pulitzer Prize he has been honored with a MacArthur Fellowship and numerous other awards.

An extraordinarily prolific composer, Wuorinen has written more than 200 pieces, including those for commissions from Speculum Musicae, the Cleveland Orchestra, the New York Philharmonic, the New York New Music Ensemble, New York City Ballet, the New World Symphony, and other groups. His Concerto for Amplified Violin and Orchestra (1972) was commissioned for violinist Paul Zukofsky, conductor Michael Tilson Thomas, and the Boston Symphony Orchestra for the Fromm Foundation's twentieth anniversary.

Wuorinen's opera *Haroun and the Sea of Stories*, with a libretto by the poet James Fenton based on Salmon Rushdie's novel of the same name, was premiered to acclaim last fall at New York City Opera. Other projects include *Ashberyana*, a cycle of John Ashbery settings for baritone, string quartet, trombone, and piano, premiered as part of the "Works in Progress" series at the Guggenheim Museum in April 2005; a twenty-



minute orchestra piece for the MET Orchestra and James Levine entitled *Theologoumenon* for next season; a short concerto for violinist Jennifer Koh for Columbia's Miller Theatre, and a brief "warm-up" piece for piano and orchestra for Peter Serkin.

Until this Fourth Piano Concerto, Wuorinen had not written a major work for piano solo for about twenty years; his Third Piano Concerto and Third Sonata both date from the mid-1980s. The idea for the Fourth Piano Concerto grew out of conversations between Serkin and Wuorinen that took place over several years. Although Wuorinen had not previously written a solo piece for Serkin, the pianist had played some of Wuorinen's piano music, and in the 1970s Wuorinen had written two pieces for Serkin's group TASHI (both entitled *TASHI*—one a quartet, the other a quadruple concerto version of the same work for TASHI and the Cleveland Orchestra).

Serkin ultimately proposed a commission to Boston Symphony Orchestra Artistic Administrator Anthony Fogg, who proposed the notion to then Music Director Designate James Levine. Levine immediately embraced the idea, and Wuorinen's piece became one of three commissions scheduled for Levine to conduct in his inaugural season as the BSO's music director (the others being Milton Babbitt's *Concerti for Orchestra*, premiered in Boston this past January, and the Harbison overture premiered along with Wuorinen's concerto in March). Composition of the work began in late spring 2002 and continued, with interruptions, until October of the following year.

The piece is in three large but interrelated sections, marked Part I, Part II, and Part III. The first section is about eleven minutes in length, the second about seven, and the third about six, with the general feeling of the piece becoming more active, excited, even aggressive over its course. Although each movement leads right into the next, they are separated by brief resonating fermatas. The respective roles of soloist and orchestra are very much in the way of a traditional concerto of the Classical or Romantic eras, in contrast with the composer's three earlier concertos.

Each of the large parts begins with a readily audible musical gesture. The first and second parts open with archetypes of pianistic display—the first, broad arpeggios for the soloist, defining a harmonic space, and the second with big, four-octave chords. These two gestures, along with the repeated-note texture that begins the third part, are all present to various degrees throughout the piece. Beyond these moments, the soloist's part ranges from lyric and contrapuntal, with a supple metric flexibility built into the rhythm, to quite brilliant and virtuosic.

—Robert Kirzinger

BOSTON SYMPHONY ORCHESTRA JAMES LEVINE Music Director

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Edgard Varèse (1883-1965)
Amériques (revised version of 1927)

First performance: April 9, 1926, Philadelphia Orchestra, Leopold Stokowski cond. (original version); May 30, 1929, Paris, Orchestre des Concerts Poulet, Gaston Poulet cond. (revised version). *First BSO performances*: March 2005, James Levine cond. *Previous Tanglewood performances*: Tanglewood Music Center Orchestra, Gunther Schuller cond., as part of the 1979 Festival of Contemporary Music; August 24, 1991, Cleveland Orchestra, Christoph von Dohnányi cond. *Performance time is approximately 24 minutes.*

Edgard Varèse sought all his life to "liberate" sound, to stretch the range of possibilities for its use in music. He chafed at the restrictions inherent in the conventional instruments, their traditional manner of use, standard scales, and tunings. He longed for and confidently expected the development of new ways of producing sounds. As long ago as 1917(!) he wrote that "Music, which should pulsate with life, needs new means of expression, and science alone can infuse it with youthful vigor.... I dream of instruments obedient to my thought and which with their contribution of a whole new world of unsuspected sounds, will lend themselves to the exigencies of my inner rhythm."



Varèse's music is entirely *sui generis*, and he spent so much time and energy with his "experiments" (which were not released to the world) that he left only a dozen finished pieces, of which *Amériques* is the earliest extant. Yet few composers of our time have enjoyed the respect of a wider range of their contemporaries (including Debussy, Busoni, Stravinsky, and Schoenberg) or have excited the interest of living composers as diverse as Babbitt, Boulez, Cage, and Stockhausen.

In a sense, Varèse's career aimed at the creation of his 1958 electronic composition for the Philips Radio Corporation's pavilion at the Brussels World's Fair, *Poème électronique*. Along the inner curves of the building (designed by Le Corbusier) several hundred loudspeakers projected the electronic composition around the audience, which found itself in the midst of moving, colliding, interpenetrating masses of sound of every conceivable tone color, most of which had little similarity to the familiar sounds of the concert hall.

Varèse's approach in his electronic composition applies with surprising exactness to many of his earlier instrumental compositions, including *Amériques*. The same interest in blocks of sound as colliding masses moving through the range of pitches is evident here as in the *Poème électronique*. We might even say that Varèse composed electronic music before it was technically possible—or, at any rate, that his aesthetic approach corresponds to the style that later became evident in much electronic composition.

Amériques was the first work Varèse completed in America. But he emphasized that his title was not simply a patriotic bow to his new homeland. He never thought "of the title *Amériques* as purely geographic, but as symbolic of discoveries—new worlds on earth, in the sky, or in the minds of men," thus symbolizing all kinds of discovery. Rather than employing traditional motivic development, Varèse worked with planes of material that are crosscut back and forth, sometimes heard simultaneously, sometimes suddenly juxtaposed. The technique of crosscutting appears from the very beginning of the piece, when the quiet flute solo is interrupted by larger instrumental groups. This is a fine example of the tendency of Varèse's music to "find its own form" (to use his own words), rather than simply pouring musical ideas into forms borrowed from the past. From the

beginning in his music the percussion plays a role far more central than its traditional one of accenting climaxes. Here the huge percussion section often appears on its own or as an independent part of a conversation with the other sections. The various elements of the twenty-four-minute work eventually draw together in an extraordinary synthesis producing one of the great climactic passages in the entire literature of music for orchestra.

—Steven Ledbetter

George Gershwin (1898-1937)
An American in Paris

First performance: December 13, 1928, New York Philharmonic-Symphony Society, Walter Damrosch cond. *First BSO performance*: August 9, 1974, Tanglewood, Arthur Fiedler cond. *Most recent Tanglewood performance*: August 5, 1997, John Williams cond., as part of Tanglewood on Parade. *First (and only) BSO subscription performances*: March 2005, James Levine cond. *Performance time is approximately 16 minutes.*

George Gershwin won public acclaim in the early 1920s for his songs and musical comedies, and in 1924 for his *Rhapsody in Blue*. He collaborated with his brother-lyricist, Ira Gershwin, on a series of successful Broadway and Hollywood musical comedies, and also wrote a few concert works, including the Piano Concerto in F (1925), the tone poem *An American in Paris* (1928), and the Second Rhapsody for orchestra with piano, which he premiered with Serge Koussevitzy and the Boston Symphony Orchestra on January 29, 1932. His career climaxed with the opera *Porgy and Bess*, which had its world premiere on September 30, 1935, at Boston's Colonial Theater before moving to Broadway. Gershwin died of a brain tumor in 1937 at age thirty-eight, while working in Hollywood on the film musical *The Goldwyn Follies*.



It was in April 1926, after spending a week in Paris, that Gershwin sent his hosts a thank-you postcard with a musical fragment marked "Very Parisienne" and labeled "An American in Paris." As he set out in early 1928 to write an orchestral piece—his third large concert work, and only his first without a solo piano part for himself—he returned to this motif, but was not sure of how to develop the music. However, as he pondered his attachment to the Hudson River from his home on West 103rd Street in Manhattan, he had a flash of inspiration: "an American in Paris, homesickness, the blues."

Gershwin completed the work—finally designated a "tone poem"—in November 1928; Walter Damrosch led the New York Philharmonic-Symphony Society in the first performance on December 13, 1928. Gershwin wrote a short narrative description of the piece in 1934:

> This piece describes an American's visit to the gay and beautiful city of Paris. We see him sauntering down the Champs Elysées, walking stick in hand, tilted straw hat, drinking in the sights, and other things as well. We see the effect of the French wine, which makes him homesick for America.... He finally emerges from his stupor to realize once again that he is in the gay city of Paree, listening to the taxi-horns, the noise of the boulevards, and the music of the can-can, and thinking, "Home is swell! But after all, this is Paris—so let's go!"

The work consists of five sections, each with its own principal theme or themes, which once stated, however, reappear through the piece, often ingeniously juxtaposed with one another. The first two sections portray the "sauntering" American; the next two sections

depict his "blues," and the final section, his cheerful resignation. For some extra local color, the first section quotes a popular *maxixe* from 1905 (presumably the "can-can" music) known by various names and popularly parodied in the States as "My ma gave me a nickel, to buy a pickle." Gershwin scored the piece for large orchestra, featuring a contingent of three saxophones and an extensive percussion battery, including four taxi horns.

—Howard Pollack

GUEST ARTIST

Peter Serkin



American pianist Peter Serkin commands a repertoire spanning the music of five centuries. His recital appearances, chamber music collaborations, performances with symphony orchestra, and recordings are respected worldwide. Mr. Serkin's rich musical heritage extends back several generations. His grandfather was the violinist and composer Adolf Busch; his father was the pianist Rudolf Serkin. Peter Serkin was a student of Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin at the Curtis Institute of Music; he continued his studies with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. He made his Marlboro Music Festival and New York City debuts in 1959 with conductor Alexander Schneider, followed by performances with George Szell and the Cleveland Orchestra, and with Eugene Ormandy and the Philadelphia Orchestra. He has since performed with the world's major orchestras, and with such conductors as Claudio Abbado, Ozawa, Boulez, Barenboim, Rattle, Blomstedt, Eschenbach, and James Levine. Chamber music collaborations include those with Alexander Schneider, Pamela Frank, Yo-Yo Ma, the Budapest, Guarneri, and Orion string quartets, and TASHI, of which he was a founding member. He has premiered numerous works written for him by Takemitsu, Lieberson, Knussen, and Goehr. During the 2004-05 season, Peter Serkin gave the New York premieres of Goehr's *Marching to Carcassonne* and Lieberson's *Red Garuda*. Additional engagements include performances with the Montreal, Seattle, and Utah symphonies, the National Arts Centre Orchestra, and the Rochester Philharmonic; chamber music with the Guarneri and Vermeer string quartets; and recitals throughout the country. Mr. Serkin's discography features repertoire ranging from Bach to Lieberson and Knussen. His most recent recording is the complete piano works of Arnold Schoenberg for Arcana. Peter Serkin holds an honorary doctoral degree from the New England Conservatory of Music. He was also the first pianist to receive the Premio Internazionale Musicale Chigiana in recognition of his outstanding artistic achievement. Mr. Serkin lives in Massachusetts with his wife, Regina, and is the father of five children. He made his BSO debut playing Schoenberg's Piano Concerto at Tanglewood in July 1970, and his subscription series debut in April 1973 performing Bach concertos. A frequent guest of the BSO both at Symphony Hall and at Tanglewood, he appeared with the orchestra most recently at Symphony Hall in April 2005 in the premiere performances of Wuorinen's Fourth Piano Concerto and (on the same program) Stravinsky's *Movements*. His most recent Tanglewood appearance with the BSO was in July 2004, as soloist in Stravinsky's Concerto for Piano and Winds.

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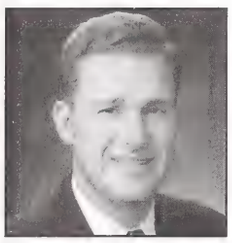
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James Levine conducting
THE FOUR BRAHMS SYMPHONIES

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Jens Georg Bachmann conducting; Pinchas Zukerman, violin
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THIS WEEK'S ANNOTATORS

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Steven Ledbetter, program annotator of the Boston Symphony Orchestra from 1979 to 1998, now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

Harlow Robinson, Professor of History and Modern Languages at Northeastern University, is a frequent annotator and lecturer for the Boston Symphony, Metropolitan Opera Guild, and Lincoln Center, among other organizations.

Jan Swafford is an award-winning composer and author whose books include *Johannes Brahms: A Biography*. He teaches in the English department of Tufts University and is currently working on a biography of Beethoven.

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 9, 23; August 6, 13 — Marc Mandel
July 16, 30; August 20, 27 — Robert Kirzinger, BSO Publications Associate



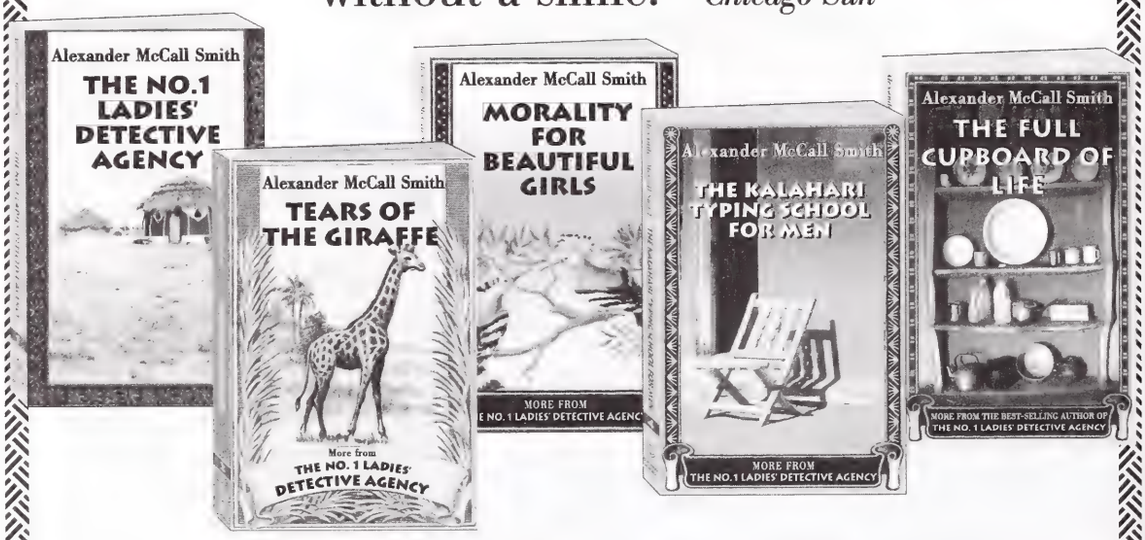
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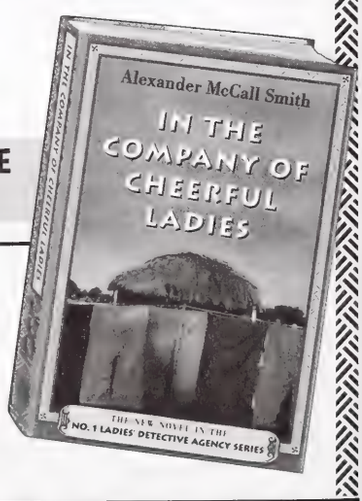
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Prelude Concert

Friday, July 22, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

JULIETTE KANG, violin
TATIANA DIMITRIADES, violin
RACHEL FAGERBURG, viola
JONATHAN MILLER, cello
THOMAS MARTIN, clarinet

MARTINŮ — Duo No. 1 for violin and cello, H.157

Preludium: Andante moderato
Rondo: Allegro con brio

Ms. KANG and Mr. MILLER

MOZART — Quintet in A for clarinet and strings, K.581

Allegro
Larghetto
Menuetto
Allegretto con Variazioni

Mr. MARTIN, Ms. DIMITRIADES, Ms. KANG, Ms. FAGERBURG, and Mr. MILLER

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Notes

The thirty-three-year-old Bohemian composer **Bohuslav Martinů** (1890-1959) left Prague, where he was playing as a violinist in the Czech Philharmonic, for Paris in 1923 to study with Albert Roussel, whose music he admired enormously; but he could hardly expect to avoid other artistic trends in the city that was then one of the most vibrant musical centers in the world. Impressed by the unstuffy music of the group of Paris-based composers known as *Les Six*, inspired in turn by the refreshing iconoclasms of Erik Satie, Martinů wrote several short ballet scores and other works either for piano or chamber orchestra using elements of jazz and the new styles of popular music that had invaded Europe from America. The year 1927 was a breakthrough for him: he completed the score of a brief



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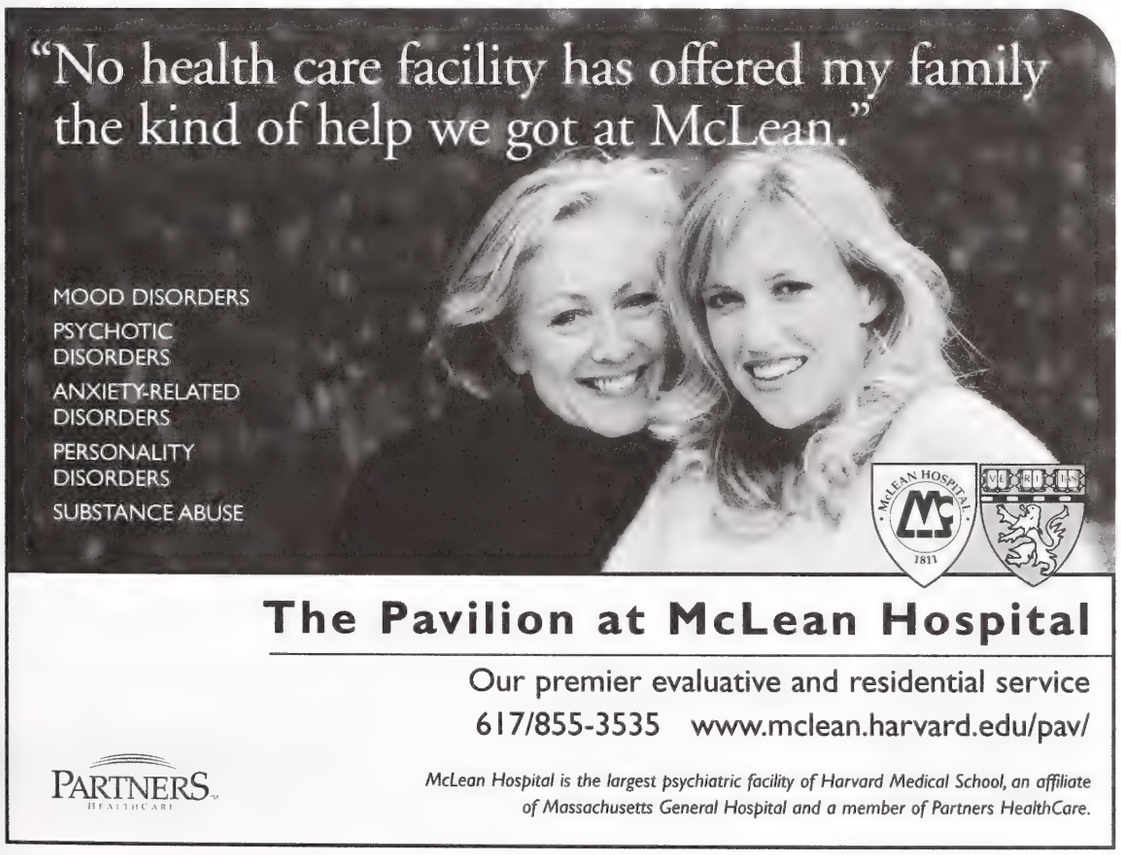
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lighthearted ballet involving a love affair between kitchen utensils; it was successful as dance music and proved a sensation as a concert suite with the title *La Revue de cuisine* ("The Kitchen Revue"). That same year Martinů's Second String Quartet was heard at an international festival of contemporary music, and Serge Koussevitzky conducted one of his orchestral scores in Boston. And in 1927 he also composed a duo for violin and cello. He enjoyed working with varied chamber ensembles, even of such seemingly limited resources as two stringed instruments, which offered a challenge in producing full textures and varied sounds. He treats the two participants as individuals, each with its own personality, but each commenting on or reacting to the participation of the other in crisp, sharply characterized motivic figures.

* * * * *

Clarinet: the very name of the instrument tells us that its earliest proponents considered it a "little clarino," a substitute in some sense for the brilliant high trumpets (*clarini*) of the Baroque era: and for most of its early history (extending through virtually the entire eighteenth century), players tended to specialize in either the high or low end of the instrument, known as the clarinet and chalumeau registers respectively. No modern instrument owes more to the imagination of a single composer than the clarinet does to **Wolfgang Amadè Mozart** (1756-1791), who wrote for his friend, clarinetist Anton Stadler, music that exploits both registers of the instrument and at the same time gives it a real personality. From the time he composed *Idomeneo* in 1780, clarinets became an essential and memorable part of his opera orchestra, and they contribute to the special color of Symphony No. 39. But most of all Mozart wrote three works in which the clarinet is especially featured: the *Kegelstatt* Trio, K.498, in 1786; the present quintet in 1789, and the Clarinet Concerto, K.622, not quite two months before his death in 1791.

In his earlier chamber works matching flute or oboe with stringed instruments, the color of the woodwind instrument virtually forced Mozart to write in a *concertante* style, i.e., the



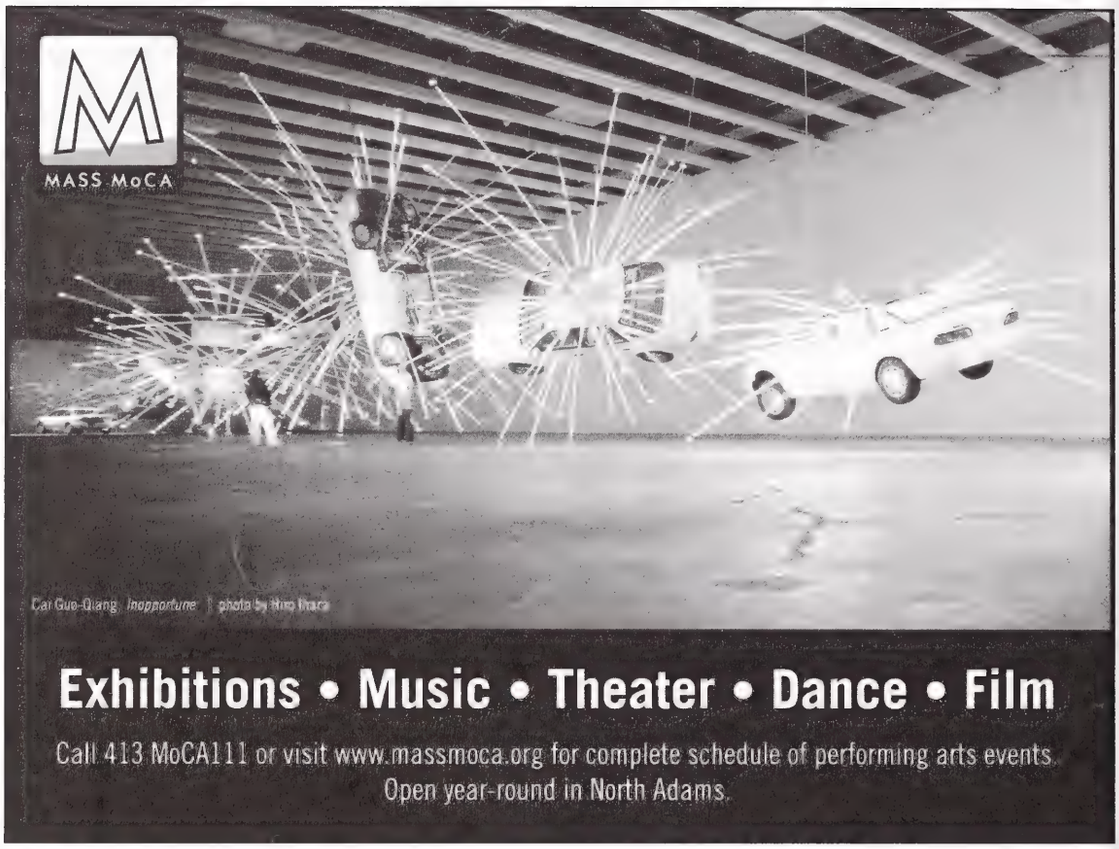
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wind instrument opposed to the strings. But he had learned in the trio, K.498, how elegantly the clarinet could blend with a viola in the middle of its range, and this evidently suggested a rather different treatment of the wind instrument when he came to write the Clarinet Quintet three years later. The quintet, which Mozart himself called "Stadler's Quintet," was completed on September 29, 1789. Stadler, of course, played the first public performance, on December 22 that year, with Mozart taking part on the viola; it was a benefit concert given in Vienna by the Society of Musicians for the benefit of widows and orphans.

From beginning to end the quintet celebrates that particular passion for sheerly beautiful sound that Mozart cultivated in his last years. At the same time he exploits with rare efficacy the special characteristics of the clarinet, from its shimmering arpeggios in the development section of the first movement to the large skips in the first variation of the finale. At the same time, though the clarinet prominently characterizes the piece, Mozart does not let it dominate the proceedings entirely. The first Trio in the third movement is for strings alone in a pure quartet character, strikingly varied then by the dialogue between first violin and clarinet in the second Trio. This work, like the Clarinet Concerto that followed, is one of Mozart's autumnal scores, and it exercised (especially in the Larghetto movement) a strong influence on a similarly elegiac Clarinet Quintet by a later master—Johannes Brahms.

—Steven Ledbetter

ARTISTS

Canadian violinist **Juliette Kang** joined the BSO as assistant concertmaster during the 2003 Tanglewood season, following two seasons as a member of the Metropolitan Opera Orchestra; she leaves the BSO at the end of the 2005 Tanglewood season to become first associate concertmaster of the Philadelphia Orchestra. Ms. Kang has made solo appearances with the Boston Pops Orchestra led by Keith Lockhart, the San Francisco Symphony led by Michael Tilson Thomas, the Orchestre National de France led by Sir Yehudi Menuhin, every major Canadian orchestra, and overseas in Vienna, Singapore, Hong Kong, and Seoul. She has given recitals in Paris, Tokyo, Boston, and New York. As gold medalist of the 1994 International Violin Competition of Indianapolis, she was presented at Carnegie Hall in a recital recorded live and released on the Samsung/Nices label. Other recordings include the Schumann and Wieniawski violin concertos with the Vancouver Symphony. As a chamber musician she has performed in festivals including Marlboro and Spoleto USA, and in New York with the Chamber Music Society of Lincoln Center and at the Mostly Mozart Festival. Born in Edmonton, Canada, Ms. Kang began her violin studies at four. After receiving her bachelor of music degree from the Curtis Institute, where she was a student of Jascha Brodsky, she earned a master of music degree at the Juilliard School, where her teachers were Dorothy DeLay and Robert Mann. She was a winner at age thirteen of the 1989 Young Concert Artists Auditions and received first prize at the Menuhin Violin Competition in Paris in 1992.

Born and raised in New York, **Tatiana Dimitriades** attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees in music, as well as an Artist Diploma, from the Indiana University School of Music, where she was awarded the Performer's

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.

Certificate in recognition of outstanding musical performance. Ms. Dimitriades joined the Boston Symphony at the start of the 1987-88 season. A recipient of the Lili Boulanger Memorial Award, she has also won the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young Musicians Foundation Debut Competition in Los Angeles. Ms. Dimitriades teaches at the Boston Conservatory of Music. An active chamber musician, she is a member of the Boston Artists Ensemble, the Boston Conservatory Chamber Ensemble, and the Walden Chamber Players. She was concertmaster of the Newton Symphony Orchestra, with which she appeared often as a concerto soloist, and is currently concertmaster of the New Philharmonia Orchestra. She also continues to perform frequently in recital and chamber music throughout New England. Other solo performances have included a Carnegie Recital Hall appearance sponsored by the Associated Music Teachers of New York, and an appearance as soloist in the Mendelssohn Violin Concerto at the Grand Teton Music Festival.

Rachel Fagerburg joined the viola section of the Boston Symphony Orchestra in December 1989. A graduate of the New England Conservatory of Music, Ms. Fagerburg was a Tanglewood Music Center Fellow in 1980; her teachers included Heidi Castleman, Eugene Lehner, and Burton Fine, among others. She has appeared as soloist with the Boston Pops under John Williams and Keith Lockhart, and in 1997 formed the Renard String Quartet with colleagues

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from the BSO. Before joining the BSO she was a member of the Boston Pops Esplanade Orchestra for more than six years. She has also been principal viola of the New England Conservatory Symphony Orchestra and the Blossom Music Festival Orchestra, as well as substitute principal viola with the Portland Symphony Orchestra. She also performed with the orchestras of the Opera Company of Boston and the Boston Ballet.

After attending Pablo Casals' master class at the University of California at Berkeley, **Jonathan Miller** chose to abandon his study of literature there and devote himself completely to the cello, training with Bernard Greenhouse of the Beaux Arts Trio. Seeking out masters of different schools and styles, he also studied with Raya Garbousova, Leonard Rose, Harvey Shapiro, and Edgar Lustgarten. In 1964 and 1965 he was a fellowship student at the Tanglewood Music Center. Before joining the Boston Symphony in 1971, Mr. Miller was principal cellist of the Juilliard, Hartford, and San Diego symphony orchestras. He has been soloist with the Hartford Symphony, the Boston Pops Orchestra, and the Metropolitan Symphony Orchestra of Boston, and he has performed frequently in chamber music concerts at Symphony Hall and at Tanglewood. A winner of the Jeunesses Musicales auditions, he toured the United States twice with the New York String Sextet, appeared as a member of the Fine Arts Quartet, and has taught at the New England Conservatory and at the Boston University Tanglewood Institute. He is music director of the Boston Artists Ensemble, which he founded in 1980, and a member of the Gramercy Trio, which received a Copland Foundation Grant for its first CD and made its acclaimed New York debut in 2003 in Merkin Hall. In June 1990, at the invitation of Mstislav Rostropovich, Mr. Miller was a soloist at the American Cello Congress. He has recently recorded the Beethoven cello sonatas with pianist Randall Hodgkinson for Centaur records.

Thomas Martin served as principal clarinet of the Alabama Symphony Orchestra before joining the Boston Symphony in the fall of 1984. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and Peter Hadcock. He participated in master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician and has been heard on "Morning Pro Musica" on WGBH radio. He has appeared in the Chamber Prelude series at Symphony Hall, on the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum.

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Symphony No. 3 in F, Opus 90
- Allegro con brio
- Andante
- Poco Allegretto
- Allegro—Un poco sostenuto

INTERMISSION

Symphony No. 1 in C minor, Opus 68
- Un poco sostenuto—Allegro
- Andante sostenuto
- Un poco allegretto e grazioso
- Adagio—Più Andante—Allegro non troppo ma con brio—Più Allegro

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124th Season, 2004-2005

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JAMES LEVINE conducting

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JAMES LEVINE
Music Director

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Symphony No. 2 in D, Opus 73

Allegro non troppo
Adagio non troppo
Allegretto grazioso (Quasi Andantino)
Allegro con spirito

INTERMISSION

Symphony No. 4 in E minor, Opus 98

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Allegro energico e passionate—Più Allegro

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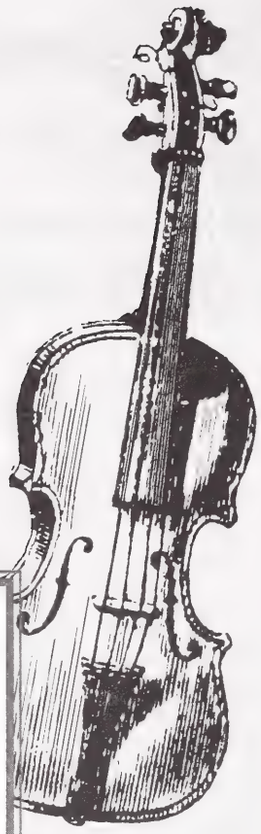
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NOTES ON THE PROGRAM

Johannes Brahms

Symphony No. 1 in C minor, Opus 68

First performance: November 4, 1876, Karlsruhe, Otto Dessoff cond. *First BSO performance*: December 1881, Georg Henschel cond. *First Tanglewood performance*: August 15, 1937, Serge Koussevitzky cond. *Most recent BSO performance at Tanglewood*: August 21, 1994, Bernard Haitink cond. *Most recent Tanglewood performance*: July 12, 2002, Tanglewood Music Center Orchestra, Seiji Ozawa cond.

Symphony No. 2 in D, Opus 73

First performance: December 30, 1877, Vienna, Hans Richter cond. *First BSO performance*: February 1882, George Henschel cond. *First BSO Berkshire Festival performance*: August 15, 1936, Serge Koussevitzky cond. *First Tanglewood performance*: August 14, 1938, Serge Koussevitzky cond. *Most recent Tanglewood performance*: August 21, 2004, Andrey Boreyko cond.

Symphony No. 3 in F, Opus 90

First performance: December 2, 1883, Vienna, Hans Richter cond. *First BSO performance*: November 1884, Wilhelm Gericke cond. *First Tanglewood performance*: August 15, 1937, Serge Koussevitzky cond. *Most recent Tanglewood performance*: July 27, 1997, Jeffrey Tate cond.

Symphony No. 4 in E minor, Opus 98

First performance: October 25, 1885, Meiningen, Brahms cond. (preceded by a two-piano reading by Brahms and Ignaz Brüll that month for a small group of Brahms's friends). *First BSO performance*: December 1886, Wilhelm Gericke cond. *First Tanglewood performance*: August 7, 1938, Serge Koussevitzky cond. *Most recent Tanglewood performance*: July 31, 2004, Christoph von Dohnányi cond.

The most famous words ever exclaimed by Johannes Brahms had to do with "the tramp of giants," referring to his chronic anxiety about composing symphonies with the shades of past masters stalking him. The principal giant in question was, of course, Beethoven, the composer responsible for making the symphony the king of musical genres. Behind Brahms's exclamation about the tramp of giants, then, lies a good deal of history both personal and musical.

Haydn and Mozart wrote splendid symphonies, but for them the genre was not a central focus. They left things to be done with the symphony, and Beethoven did them. While holding to their essential principals, he expanded, intensified, readjusted. For one example, while Haydn's and Mozart's opening movements are the most substantial and the finales relatively light, in his later symphonies Beethoven made the finale the goal and culmination of the work. The most celebrated of these end-weighted symphonies are the Fifth and especially the Ninth, with its epic choral finale.

After he died in 1827, Beethoven's symphonic style gradually hardened into critical and academic dogma. That ossification partly accounts for the tangled course of symphonies in the rest of the century. The first decades after Beethoven's death saw enduring work by composers including Mendelssohn and Schumann. But after Schumann's final symphony in 1851, a fallow period began that lasted until Brahms's First, premiered in 1876. The genre seemed to be cursed. In that quarter-century few symphonies were published and fewer found much success; not one from that period survives in the modern standard repertoire.

Brahms's mentor Robert Schumann had decreed that he must above all write sym-

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phonies in the line of Beethoven. But what *kind* of symphonies could at once pick up where Beethoven left off, yet still add something new and significant? Brahms would be the first composer in decades to grapple successfully with this dilemma, but his answers did not come easily. And after all, an alternative had been proposed: Beethoven's Ninth, Richard Wagner declared, was "the last symphony," and henceforth composers had to do something else. Agreeing would have saved Brahms a lot of trouble, but he would not take that giant sidestep. The musical world expected him to prove himself mainly with symphonies, and so did he.

Brahms possessed the talent and the courage for that kind of challenge, but he was a cautious sort too. The result was a gestation period for his **First Symphony** [**FRIDAY, JULY 22**] that lasted over fifteen years. That painstaking journey began shortly after his mentor Schumann broke down and was committed to an asylum. Brahms began a two-piano sonata that turned into a symphony, which in turn broke down (its first movement went into the D minor piano concerto). In the late 1850s he completed what was supposed to be his first symphony, in D major, but in view of its lightweight character he reluctantly scratched out "Symphony" on the manuscript and called it "Serenade." The A major Serenade was completed in the same period.



Now with some orchestral works under his belt, in a rush of inspiration Brahms started a symphony. In 1862 Clara Schumann wrote a friend that Johannes had sent her a movement that begins like so. The "bold opening" she writes out in her letter is the beginning of the first-movement Allegro of the eventual First Symphony. Brahms told friends the piece would be done in a year or so. Then, a dozen years. We can't know exactly what happened, but we can understand some of the hurdles that stood before him.

First, as always: Fear. The giants were still tramping. Second: The orchestra. Brahms was always a competent orchestrator, but the scoring of the Serenades and *German Requiem* is more effective than distinctive. Brahms would not write a symphony until his orchestral voice was as distinctive as everything else about his music. The work in which he found his orchestral voice was the Variations on a Theme of Haydn, from 1873. Its first variation unveils a rich orchestral texture that, for the first time, sounds unmistakably Brahmsian.

But there were still pressing questions. What kind of middle movements? How do I make the whole work into a single dramatic shape, with the finale as culmination? Beethoven had mastered these issues early in his career. Where Brahms finally came to an understanding of dramatic shape, of abstract musical narrative, is arguably in the F minor piano quintet of 1862, his first large piece that sounds like a single unfolding story—and a tragic one.

By the middle 1870s Brahms had found solutions to most of the obstacles that stood between him and his inspiration. In regard to the middle movements: the second would be songful and slow, no great departure from tradition; but there would be no Beethovenian scherzo. Brahms had nothing against scherzos, but for his symphony he decided on a movement animated but not allegro, what we call the Brahmsian *Intermezzo*. Now (if that is the order composed) he had three movements, but still had to write a finale that somehow paid off the drama and intensity of the first movement he had written so long before.

Another, perhaps only symbolic breakthrough had come in 1868, when Brahms sent Clara Schumann a postcard with an alpenhorn call he had heard in the mountains. That

horn call would become the transforming moment of the First Symphony finale. It is tempting to imagine that here Brahms found a clue to a solution, but we don't know. What we do know is that in the summer of 1876 he headed for the Isle of Rügen to finish his craggy work amidst its craggy landscape. Now he understood the dramatic shape of his C minor symphony, which is the same as Beethoven's C minor Fifth: *per aspera ad astra*, from darkness to light, tragedy to jubilation.

To his old first-movement Allegro draft Brahms added an introduction that sets a tone of foreboding. Besides the fateful pounding timpani, the main melodic element is a scrap of chromatic scale unfolding fanwise upward and downward, another fate-motif. After the introduction comes the Allegro, more defiant than despairing, the dialogue carried along in driving muscular rhythms that subside only to rise again. The coda slows to a recollection of the foreboding introduction.

Wistful lyricism is the keynote of the Andante sostenuto. The chromatic fate-motif lingers in the background, but the tone is meditative, the orchestral sound muted but rich. In the middle section an agitated moment rises, reminding us of the symphony's opening, but it recedes. The first theme returns memorably in horn and high violin, and the movement ends gently.

The atmosphere of the Intermezzo is set by a breezy clarinet solo; a touch of gaiety enters the music for the first time in the symphony—a much-needed contrast. In the middle, flowing lines become gradually fervid and assertive. Some of that restlessness lingers into the return of the opening theme, but the movement resolves into another quiet ending.

With three descending bass notes and a piercing minor chord the finale returns to the foreboding tone of the first movement, beginning an urgent and tumultuous introduction. The tragic tone has resumed. The music rises to a shout, then in a transcendent

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moment the melody of the alpenhorn appears like sunlight breaking through clouds, in a shimmering C major. After a solemn declaration in trombones, the stage is set for the movement proper, beginning with one of the most famous and beautiful themes in the symphonic literature.

As everybody noted from the beginning, that chorale-like theme is indebted to Beethoven's "Joy" theme in the Ninth. Both were designed to conquer the world. What Brahms said of the resemblance was blunt: "Any jackass can see that!" He meant that the connection is there, but anybody with ears should understand that he is not merely imitating. For one thing this is not a grief-banishing finale; the defiance of the first movement erupts again and again despite the calming presence of the chorale—in fact, the sighing chromatic descent in the second phrase of the chorale is the first movement's fate-motif. In the coda an unmistakable jubilation breaks out, the kind of jubilation with which Beethoven finished his Fifth, but in an entirely Brahmsian voice.

* * * * *

Tradition holds that after the endless miseries of pulling together the First, the halcyon, backward-looking **Second Symphony** [SATURDAY, JULY 23] was born the following summer like a cry of joy and relief. Brahms had beaten the curse; Bostonians know what that's about. He wrote the Second in the summer of 1877, in the delightful resort of Pörtschach. (Brahms's surroundings usually influenced his music, so he chose them carefully.)

The story of the Second Symphony itself, however, is not so cheerily simple. If the starting point of the First Symphony is anguish, the starting point of the Second is a pastoral peace. But it is a fraught peace, soon shadowed, compromised, questioned. It begins like the first sigh of a waltz, its opening three notes forming a motif that will

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pervade the work. Winds enter on a graceful rising melody. But anyone trying to dance to this music will stumble: the phrases of the winds and basses don't match. That hint of uncertainty is the beginning of the drama.

As the music seems about to reach its full bloom we suddenly hear a distant roll of timpani and ominous chords in trombones, like clouds darkening a sunny landscape.

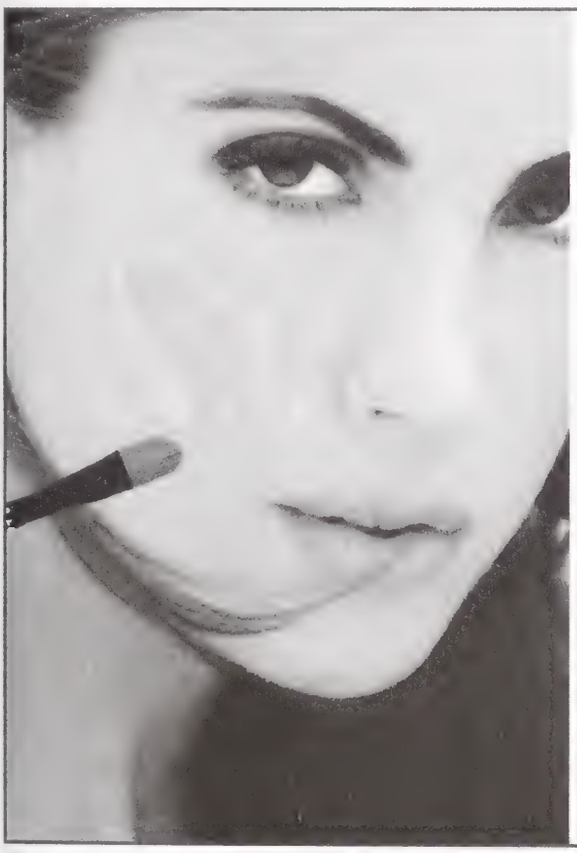


Those trombones are the emotional key of the symphony, what scholar Reinhold Brinkmann called its "lost idyll": a memory of arcadia in an age when idylls are no longer possible. There are many flowery beauties in the first movement, but the shadow lingers in pounding and agitated pages.

The second movement begins with an outbreak of passion, one of Brahms's most poignant cello melodies. The expansive movement is luscious in sound and in material, but the shadow hangs over it. As in the First Symphony, the third movement provides the necessary contrast: short, folksy, a waltz-like three-beat alternating with gay and skittering fast music.

This time, though, the gaiety does the trick: the shadows are banished. The finale is a romp, a garland of breathless and delicious melodies leading, for once in Brahms, to a true happy ending in a blaze of trombones: once the harbingers of sorrow, now the trombones are heralds of joy. Yet the shadow lingers, perhaps, in our minds. As Brahms put it, in regard to this symphony: "black wings are always flapping above us." At the height of his powers, he wrote a serenely beautiful masterpiece whose secret message is that you can't go home again.

* * * * *



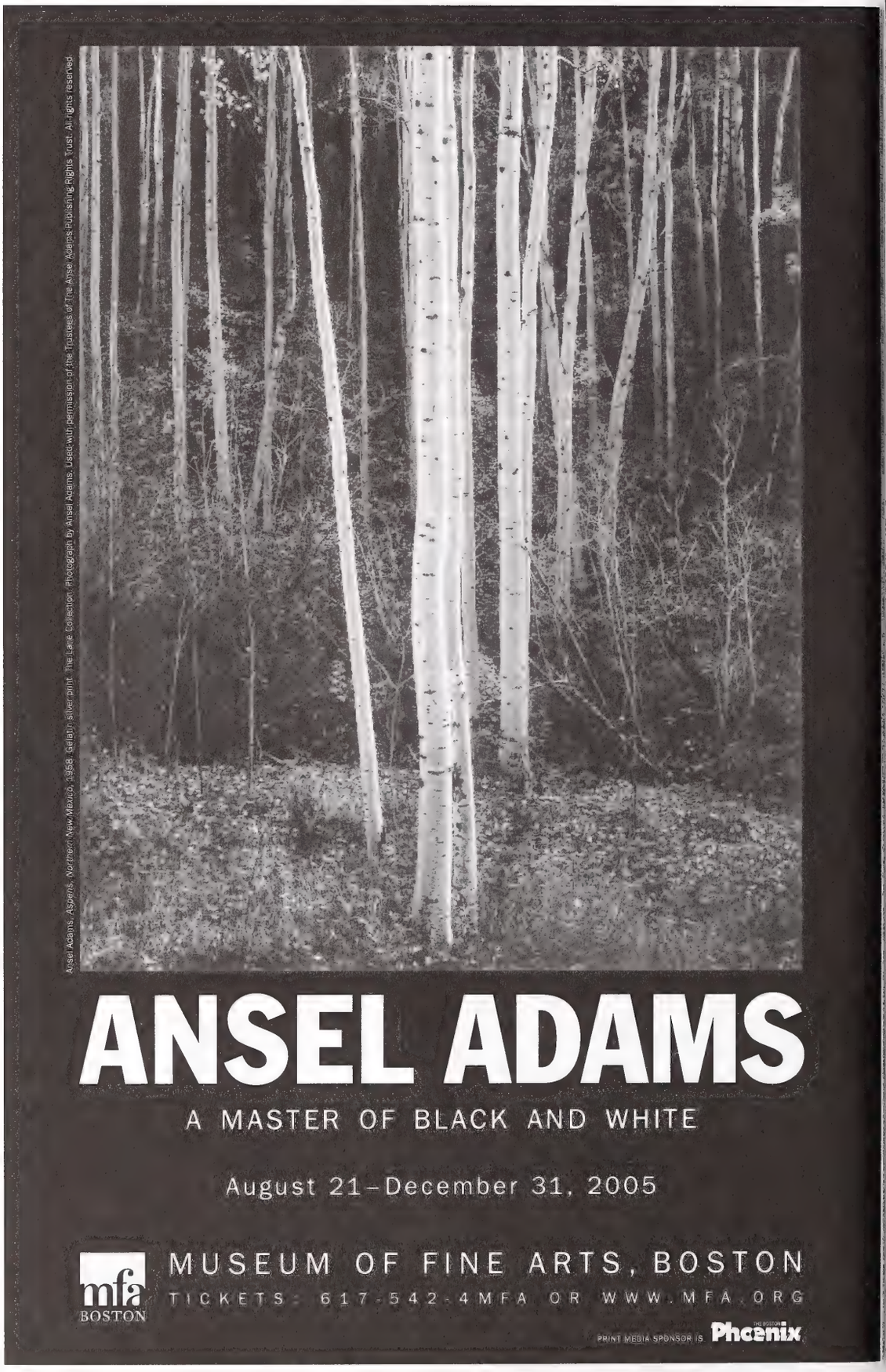
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The Third Symphony in F [FRIDAY, JULY 22], from 1883, is his most tightly-knit, with questions posed in the opening that are resolved only in the exquisite final measures. It begins with two pealing chords in winds and brass, then a great descending string proclamation starting in F major; in the next measure the basses rise to A-flat, violently wrenching the harmony into minor. There is the central musical and expressive drama:



a struggle between major and minor. The first three notes of the basses, meanwhile, are F–A-flat–F, the prime motif of the symphony. In the rhythm lies another ambiguity: the music wavers between defining the 6/4 meter as 3+3 and 2+2+2, a harbinger of metric uncertainties throughout.

The surging first theme gives way to a bustling, rippling melody in the clarinet, but the ground is still shifty under our feet. In addition to long periods of harmonic unrest we find periods of rhythmic unrest. Both harmony and rhythm resolve infrequently and indecisively. The churning intensity slacks only occasionally, into a kind of desperate calm.

A gentle melody for winds begins the second movement. After a lovely flowering of the theme, the second section is a striding chorale in strange and somber harmonies. In a wash of fluttering strings the first theme returns, and an echo but not repeat of the somber chorale. Its moment is later: themes in this symphony escape the boundaries of movements.

Then the extraordinary third movement, with its keening cello melody set in another fluttering texture of strings. The sense of passionate yearning is unmistakable, but ultimately this music is elusive, and it sounds like nothing else. The middle section is relatively simple and straightforward; the varied return of the opening theme rises to pealing assertion before sinking to sighs.

The finale begins with a murmuring string line, then a quietly striding theme appears—the mysterious chorale of the second movement, which finds its climax here. It fades equally mysteriously, leading to a powerful, almost desperately surging theme. The development section is dominated by the chorale theme, now angry and insistent, and that tone spills into an elided recap: we don't know we're back in the opening music until a surging theme appears—the chorale theme, and its implied threat, has vanished. At the end Brahms achieves something remarkable: his thorny and tumultuous symphony ends with a long, gentle coda that gradually returns, in a magical shimmer of

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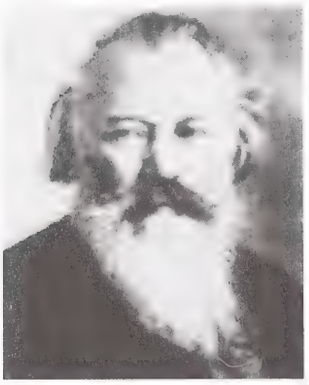
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strings, to a falling line in pure F major that is the opening theme of the symphony, now stripped of grief and uncertainty and struggle, resolved at last.

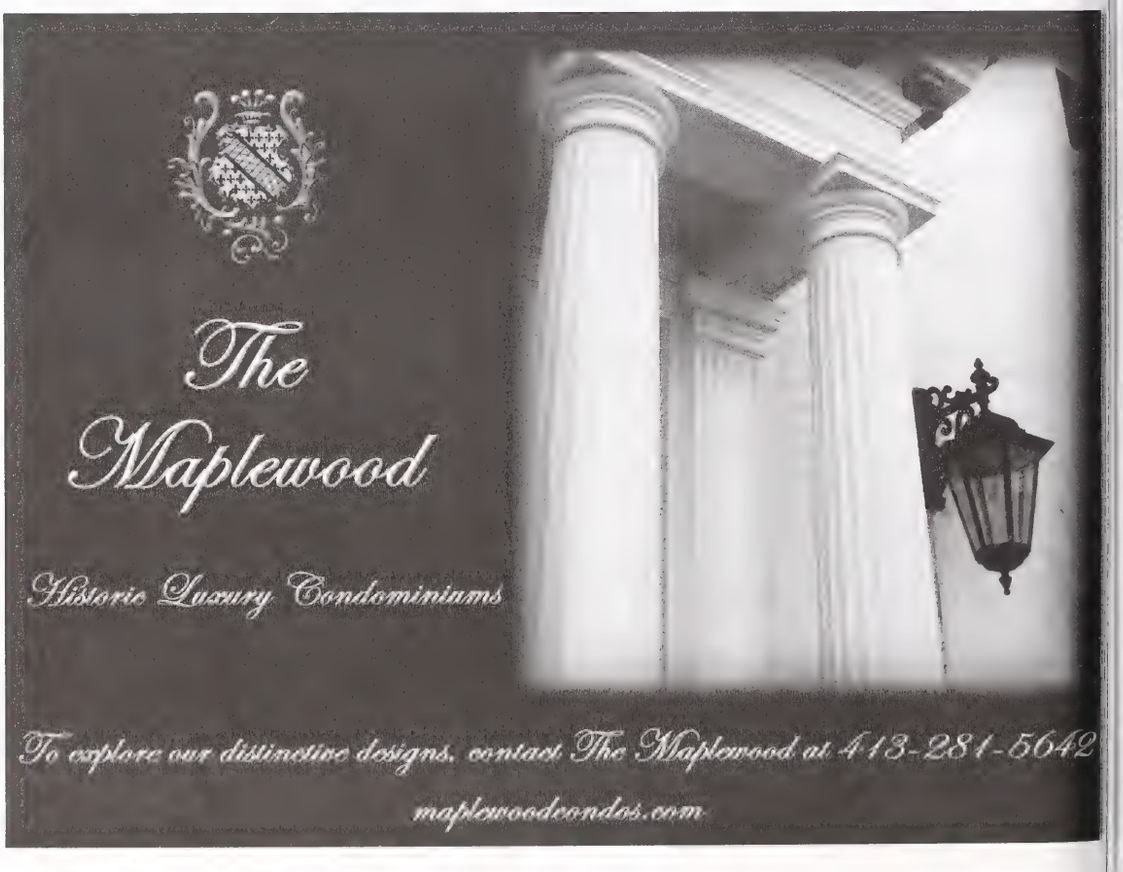
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Written in the mountain resort of Mürzzuschlag in the summers of 1884-85, the Fourth Symphony in E minor [SATURDAY, JULY 23] is the culmination of Brahms's life as artist and craftsman. He probably suspected he didn't have another symphony in him. He was aging, tired, and frightened by what he saw around him. In 1883 he wrote his publisher: "I still think catastrophe is coming." He was talking about Austria, and he was right: a rising tide of reaction and anti-Semitism would find its climax in the next century. Music and the other arts were changing too, in ways Brahms could not follow. His Fourth Symphony is an elegy for the passing of the world he knew, and a dark prophecy of the future.



The Fourth begins with a lilting dance-like theme, its underlying chain of thirds the central thematic idea in the piece. The theme acquires flowing counterpoints; there is a sudden fanfare; a passionate second theme breaks out in cellos; the tension relaxes; a fog seems to stop the music in its tracks. Fog, fanfares, little dance turns: in expressive terms the movement does not really declare itself. Call the tone *anticipation*.

The second movement declares itself with a striding proclamation in winds that resolves to a slow, solemn dance. It is scenic music, like a procession for a fallen hero, the scoring gorgeously autumnal. The form is ABABA, the B section a simple but ardent theme, the A section varying in color and rhythm until it breaks into tragic intensity near the end. In the third movement Brahms returns to the idea of a symphonic



scherzo, but not to its usual nimble three-beat. This Allegro giocoso is a pounding, shouting two-beat startling in the shadowed atmosphere of the Fourth, but once again providing the necessary contrast. The movement has been called "bacchanalian," "tiger-like," but its second theme is coy unto Tchaikovskian.

As the slow dance of the slow movement was shattered by the lusty dance of the scherzo, that mood is in turn shattered by the searing brass chords that begin the finale. The tragic intensity that ended the second movement has returned, for good. The movement is equally traditional and radical: a unique finale on the old dance form of the chaconne, a genre based on a steadily repeating bass line (though here the line often climbs higher in the texture). Brahms's bass line is taken from Bach, and the movement recalls the most famous of chaconnes: Bach's, for solo violin. Both men's chaconnes are an exercise in mounting intensity, the repeating bass line giving the music a sense of relentlessness.

Surely the mounting cultural catastrophe Brahms saw around him is the background of this music. Conductor Felix Weingartner once said of the finale, "I cannot get away from the impression of an inexorable fate implacably driving some great creation, whether of an individual or a whole race, toward its downfall." The only break in the tragic tone is a middle section of a haunting, wounded beauty, an exquisite flute solo followed by a stately turn for trombones. The finale closes with rampaging minor harmonies; there is no hopeful turn to major this time.

In Brahms's four symphonies we find a compelling expressive pattern, if not a reassuring one: the First tracing a path from darkness to light, the Second whose light is threatened by shadows, the Third searching through tumult to peace, and finally a work in which tragedy grows and flowers to the end. Four symphonies in ten years, enfolding a great creator's lifetime of learning, feeling, loving, grieving, and searching for things that cannot be found—the fate of artists, like everyone on earth, but it's the job of artists to express it. In his last symphony Brahms expressed our individual and cultural tragedies in terms of solemn and mournful dances.

—Jan Swafford



Stu Rosner

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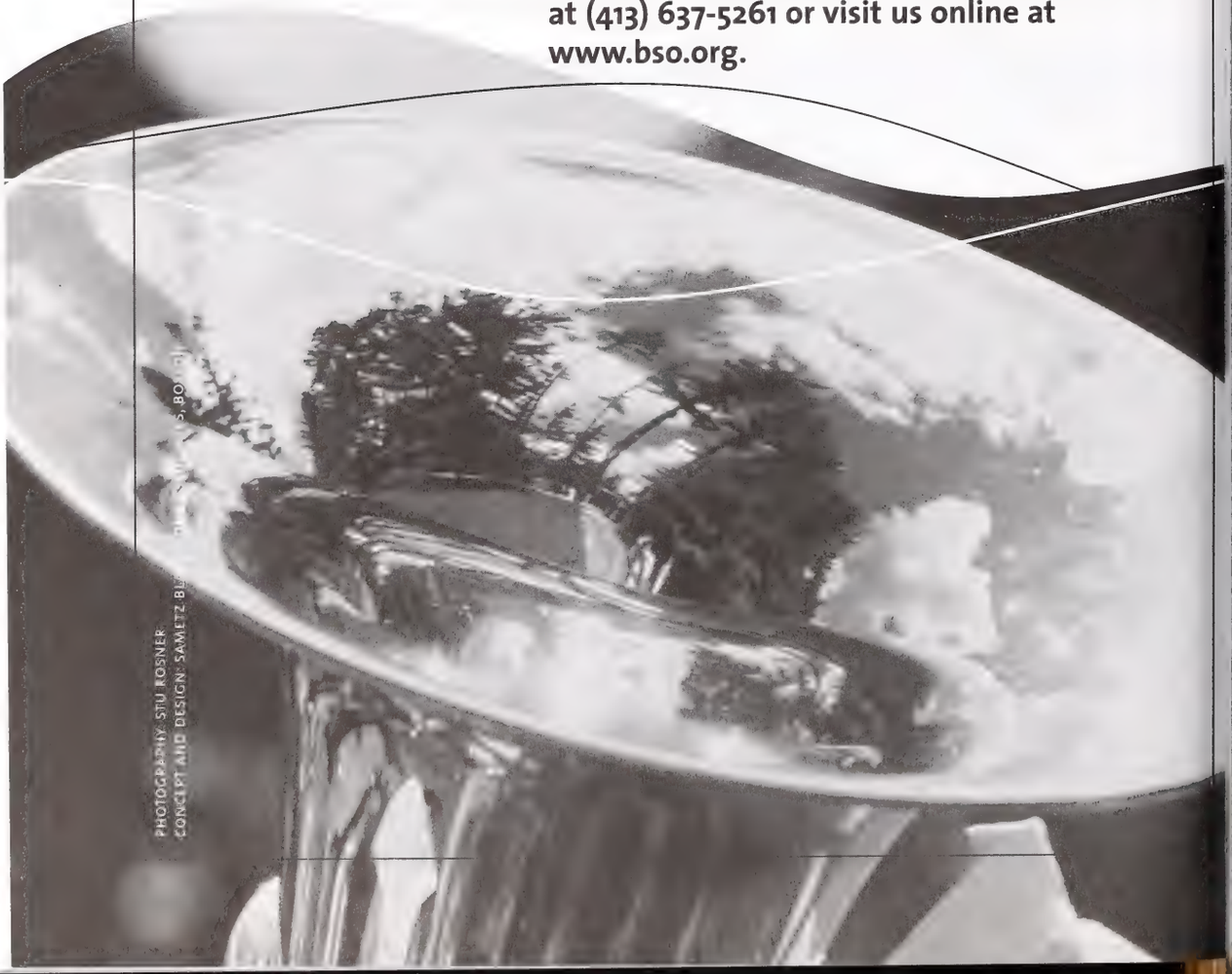
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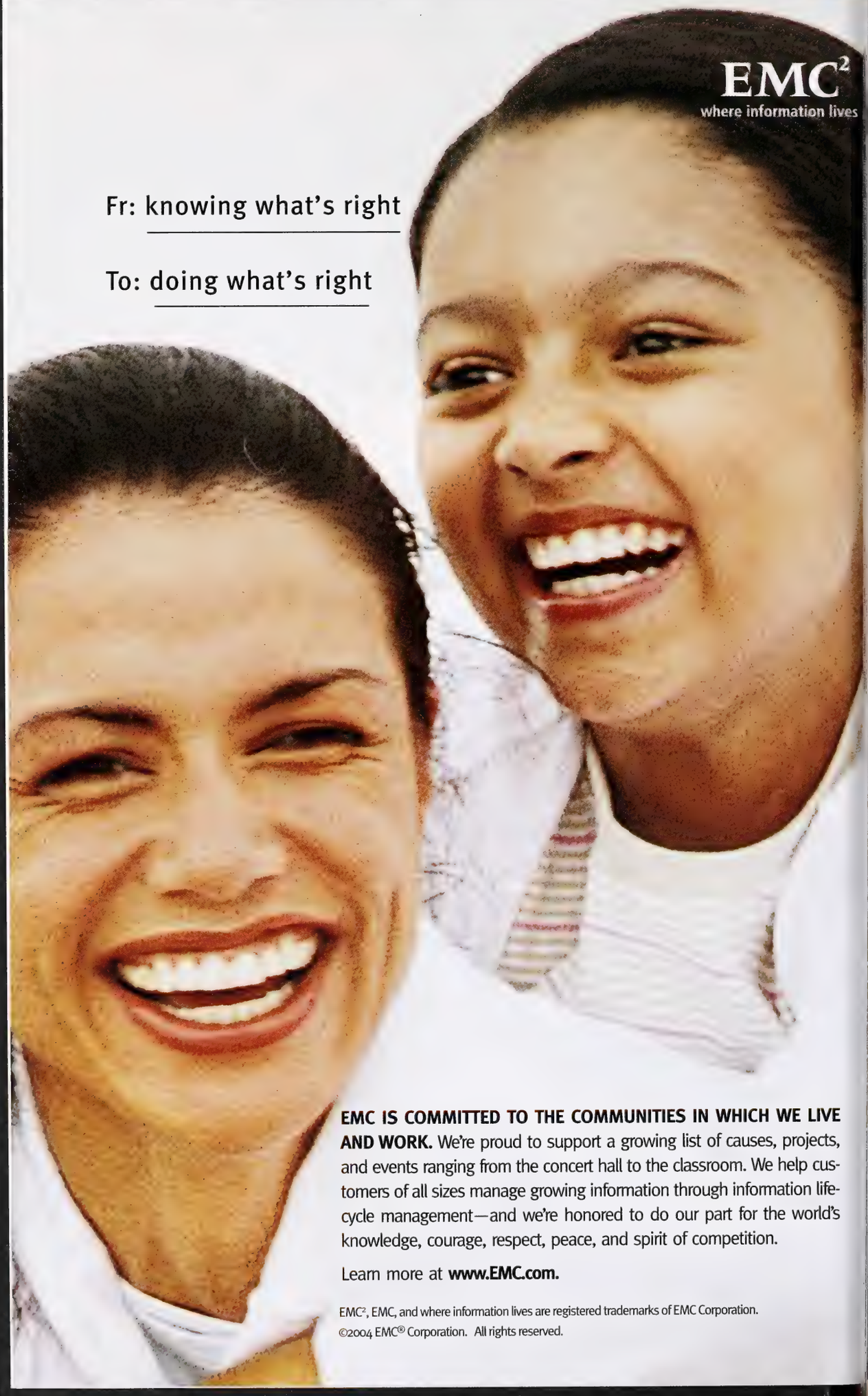
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BEETHOVEN — Violin Concerto in D, Opus 61
- Allegro ma non troppo
- Larghetto
- Rondo

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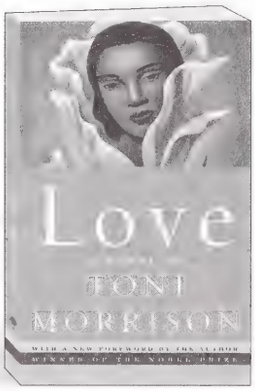
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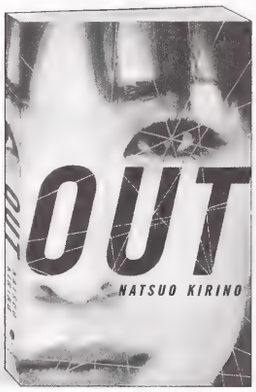
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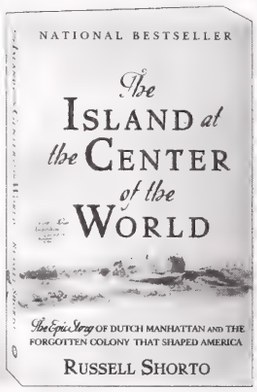
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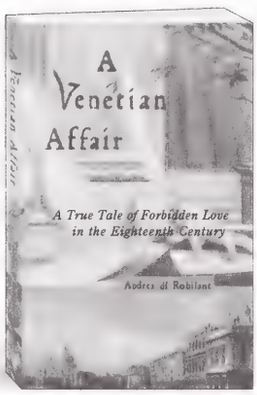
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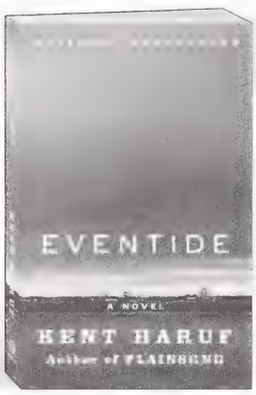
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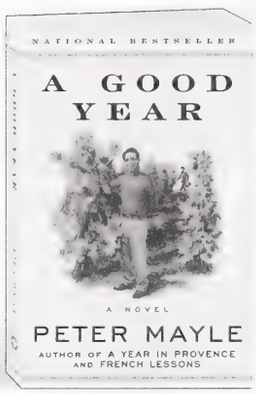
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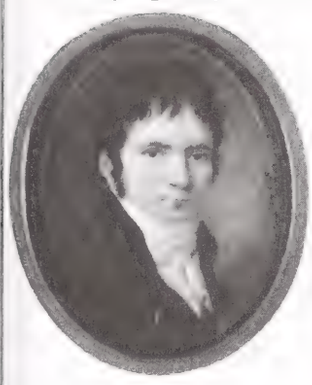
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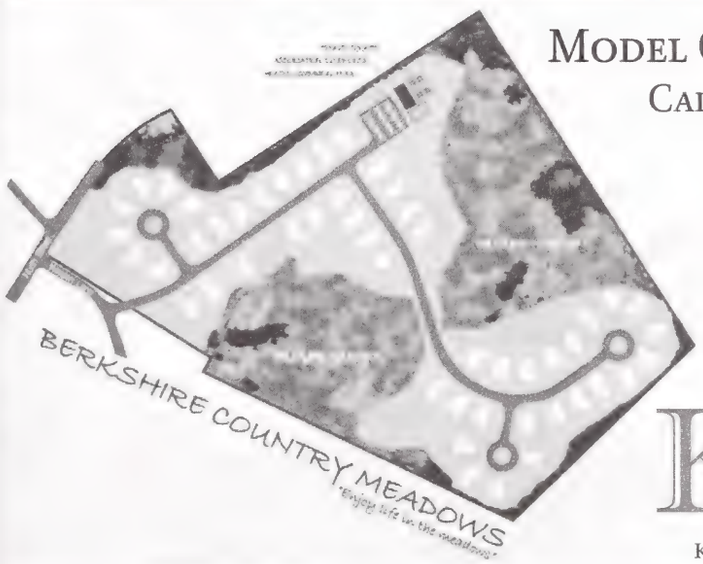
Ludwig van Beethoven (1770-1827)
Violin Concerto in D, Opus 61

First performance: December 23, 1806, Theater-an-der-Wien, Vienna, Franz Clement, soloist. *First BSO performance*: October 1885, Wilhelm Gericke cond., Franz Kneisel, soloist. *First Tanglewood performance*: August 8, 1940, Serge Koussevitzky cond., Albert Spalding, soloist. *Most recent Tanglewood performance*: August 28, 2004, Charles Dutoit cond., Itzhak Perlman, soloist.

The works Beethoven finished in the last half of 1806—the Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto among them—were completed rather rapidly by the composer following his extended struggle with the original version of *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work Beethoven had previously completed was the *Eroica*, in which he overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and also his awareness of the political atmosphere around him. The next big orchestral work to embody this "heroic" style would be the Fifth Symphony, which began to germinate in 1804 but was completed only in 1808. Meanwhile, a more relaxed sort of expression began to emerge, incorporating a heightened sense of repose, a more broadly lyric element, and a more spacious approach to musical architecture. But while they share these characteristics, it is important to remember that the Violin Concerto, Fourth Sym-



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phony, and Fourth Piano Concerto do not represent a unilateral change of direction in Beethoven's approach to music; rather they reflect the emergence of a particular element that appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side; and that the two aspects—lyric and heroic—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04, and that these two very different symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto.

The prevailing lyricism and restraint of Beethoven's Violin Concerto doubtless also reflect the particular abilities of Franz Clement, the violinist for whom it was written. More than just a virtuoso violinist, Clement was also an accomplished pianist, score-reader, and accompanist; from 1802 until 1811 he was conductor and concertmaster of Vienna's Theater-an-der-Wien. Beethoven headed the autograph manuscript with the dedication, "*Concerto par Clemenza pour Clement, primo Violino e direttore al Teatro a vienna dal L.v. Bthvn 1806.*" It seems that Beethoven completed the concerto barely in time for the premiere at the Theater-an-der-Wien on December 23, 1806. Clement reportedly performed the solo part at sight, but this did not prevent the undauntable violinist from interpolating, between the two halves of the concerto(!), a piece of his own played with his instrument held upside down. It was only later, however, that the concerto began to win its place in the repertory, after the thirteen-year-old violin virtuoso Joseph Joachim played it in London on May 27, 1844, with Felix Mendelssohn conducting. (Joachim left a set of cadenzas for the concerto that are sometimes still heard today, but those of another famous interpreter, Fritz Kreisler, are more frequently used, as they are by Pinchas Zukerman today.)

By all reports, Clement's technical skill was extraordinary and his intonation no less than perfect, but he was most highly regarded for his "gracefulness and tenderness of expression," for the "indescribable delicacy, neatness, and elegance" of his playing, attributes certainly called for in this concerto. But this is not to say that Beethoven's concerto is lacking in the virtuoso element, something we may claim to hear more readily in, say, the later-19th-century violin concertos by Brahms and Tchaikovsky, both of which have more virtuosity written into the notes on the page, and which may seem bigger or grander simply because of their more romantically extrovert musical language. In fact, an inferior violinist will get by less readily in the Beethoven concerto than in any of the



later ones: the most significant demand this piece places upon the performer is the need for utmost musicality of expression, virtuosity of a special, absolutely crucial sort.

An appreciation of the first movement's length, flow, and musical argument is tied to an awareness of the individual thematic materials. It begins with one of the most novel strokes in all of music: four isolated quarter-notes on the drum usher in the opening theme, the first phrase sounding *dolce* in the winds and offering as much melody in the space of eight measures as one might wish. The length of the movement grows from its duality of character: on the one hand we have those rhythmic drumbeats, which provide a sense of pulse and of an occasionally martial atmosphere, on the other the tuneful, melodic flow of the thematic ideas, against which the drumbeat figure can stand in dark relief.

The slow movement, in which flute and trumpets are silent, is a contemplative set of variations on an almost motionless theme first stated by muted strings. The solo violinist adds tender commentary in the first variation (the theme beginning in the horns, then taken by the clarinet), and then in the second, with the theme entrusted to solo bassoon. Now the strings have a restatement, with punctuation from the winds, and then the soloist reenters to reflect upon and reinterpret what has been heard, the solo violin's full- and upper-registral tone sounding brightly over the orchestral string accompaniment. Yet another variation is shared by soloist and plucked strings, but when the horns suggest still another beginning, the strings, now unmuted and *forte*, refute the notion. The soloist responds with a trill and improvises a bridge into the closing rondo.

By way of contrast, the music of this finale is mainly down-to-earth and humorous; among its happy touches are the outdoorsy fanfares that connect the two main themes and, just before the return of these fanfares later in the movement, the only pizzicato notes asked of the soloist in the course of the entire concerto. These fanfares also serve energetically to introduce the cadenza, after which another extended trill brings in a quiet restatement of the rondo theme in an extraordinarily distant key (A-flat) and then the brilliant and boisterous final pages, the solo violinist keeping pace with the orchestra to the very end.

—Marc Mandel

Dmitri Shostakovich (1906-1975)
Symphony No. 5 in D, Opus 47

First performance: November 21, 1937, Leningrad Philharmonic, Yevgeny Mravinsky cond. *First BSO performance*: January 1939, Richard Burgin cond. *First Tanglewood performance*: August 2, 1941, Serge Koussevitzky cond. *Most recent Tanglewood performance*: August 9, 2002, Neeme Järvi cond.

Dmitri Shostakovich's Fifth Symphony has been called many things, not all of them accurate: "a Soviet artist's creative reply to just criticism," an "optimistic tragedy," "a masterpiece of socialist realism." Completed during one of the most terrifying, uncertain periods in Soviet history, when dictator Joseph Stalin was supervising the arrest, imprisonment, and often execution of thousands of prominent figures, the Fifth Symphony literally saved Shostakovich's neck. Its triumph established Shostakovich as the leading Soviet composer, a position he occupied, with numerous ups and downs, until his death.

Given its cultural and political significance, the Fifth Symphony's conservative and "classical" personality is ironic and strange. Symphonies No. 2 (*To October*, 1927) and No. 3 (*First of May*, 1929) are sprawling and programmatic, scored for gargantuan forces and featuring concluding choruses set to jingoistic political verses. The Fourth Symphony (1935-36), which Shostakovich once called "a sort of credo of my work as an

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artist," indulges in what he later described as "grandiosomania," and is rivaled in length, instrumentation, and scale only by the Seventh (*Leningrad*).

Just as Shostakovich was finishing the Fourth, a scathing attack on his opera *Lady Macbeth of the Mtsensk District* was published in the official Communist Party newspaper *Pravda*. First performed in 1934, *Lady Macbeth* had been a huge hit with audiences in Leningrad and Moscow, and had already been staged abroad. But Stalin and his cultural "advisers" decided that the opera's overt sexuality, raw language, slapstick irreverence, and dissonant musical style were inappropriate. It was banned from Soviet theaters, and Shostakovich's future suddenly looked terribly uncertain. A casualty of this fallout was the Fourth Symphony, withdrawn after a few rehearsals under pressure from local bureaucrats—perhaps because of its depressing, funeral-march Largo, so out of line with the official Social Realist optimism. When he started work on the Fifth Symphony in April 1937, Shostakovich was all too aware how much was on the line: "I have tried in my Fifth Symphony to show the Soviet listener that I have taken a turn towards greater accessibility, towards greater simplicity." Yet he abhorred the thought of cheapening his talent and integrity by creating music that pandered to the Party's demands.



Shostakovich got the music down on paper quickly once the preparatory work had been done in his head, writing the third-movement Largo, the symphony's emotional and dramatic center, in a mere three days. "My new work could be called a lyrical-heroic symphony.... I aimed to show how—through a series of tragic conflicts and great inner spiritual struggle—optimism is affirmed as a world view. The subject of my symphony is the genesis of the individual. I placed man and all his sufferings at the center." One



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wonders how much of that was merely intended to placate Soviet officialdom.

Yet the Fifth Symphony is clearly more "accessible" in certain ways, adhering relatively closely to classical symphonic form and built on a base of tonal harmony. It is spiritually indebted to Tchaikovsky and Beethoven. There is the same contrast between two emotional worlds drawn in Tchaikovsky: the implacable world of fate in conflict with the subjective world of human experience and limitation. Like Tchaikovsky's Fourth and Fifth symphonies, Shostakovich's Fifth concludes after long passages of soul-searching and doubt with an upbeat, even militaristic finale. A kinship with Beethoven appears in the Fifth Symphony's opening bars, in the "motto" theme that jumps portentously from D to B-flat and down to A. What these opening bars bring most obviously to mind are the opening bars of Beethoven's Symphony No. 9 and (to a lesser extent) the opening motto theme of Beethoven's Symphony No. 5. And Beethoven was a musical and political model long admired both by Shostakovich and by the keepers of Soviet culture.

The first movement's motto theme contrasts sharply with two more lyrical themes, the first somewhat uncertain and nervous, the second serene and free of conflict. The second-movement scherzo shows us the composer's familiar sarcastic, ironic side, but the symphony's prevailing mood is serious and reflective, as the length and emotional intensity of the third-movement Largo make clear. It isn't easy to write music to follow such an exquisite confession of grief and suffering, and the finale has always been the most controversial movement. Outwardly, its spirit of celebration can seem forced, but Shostakovich included a hidden subversive message underneath all those blaring trumpets and rattling drums. It is a musical quotation from the setting of a poem ("Rebirth") by Alexander Pushkin which Shostakovich had composed a few months earlier, one of the Four Pushkin Romances, Opus 46. The finale's initial march theme takes its contour



from the four notes setting the first three words of the poem, dealing with the struggle between genius and mediocrity in art. Here, the struggle ends with the artist triumphant over his persecutors. At the time, these Romances were unpublished and unknown, so the reference was intended for Shostakovich alone—and, perhaps, for future generations.

The public reaction to the premiere of the Fifth Symphony in Leningrad on November 21, 1937, was ecstatic, and has gone down as one of the most important events in the history of Soviet culture. The concert also marked the beginning of a long association between Shostakovich and the young conductor, Yevgeny Mravinsky. While the Party cultural bureaucrats were made uneasy by the display of enthusiasm for Shostakovich, in the end they accepted the public verdict. With the Fifth Symphony, Shostakovich resurrected his fortunes, narrowly escaping the catastrophe that struck down numerous friends and colleagues at the end of the 1930s. But it was hardly the last time that Shostakovich would feel like a hunted man.

—Harlow Robinson

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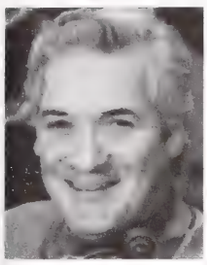
Making his Boston Symphony debut with this concert, Jens Georg Bachmann began his first season as an assistant conductor of the Boston Symphony Orchestra in the fall of 2004; he holds the Anna E. Finnerty Assistant Conductor Chair. Mr. Bachmann previously served as assistant conductor to James Levine at the Munich Philharmonic, a position especially created for him in 2000. In addition, he worked for two seasons (2001-2003) as associate conductor of the Fort Worth Symphony Orchestra, where he conducted approximately twenty performances per season, including outreach and educational concerts, statewide tours, subscription concerts, and summer outdoor concerts, as well as theater performances. He also served as principal conductor of the Texas Chamber Orchestra in Dallas. For the past three summers Mr. Bachmann was also assistant conductor of the UBS Verbier Festival Orchestra, preparing that ensemble for its annual appearances at the Verbier Festival in Switzerland. Subsequently he led the orchestra in concerts in Verbier and on tour at the EXPO 02. A dedicated opera conductor, Mr. Bachmann has recently led performances at the Nürnberg State Opera (*Werther* and *L'elisir d'amore*), Düsseldorf Opera (*Die Zauberflöte* and *Swan Lake*), the Komische Oper Berlin, where he made his professional opera debut at age twenty-four (*La Vie parisienne*, with a live national radio broadcast), and the Berlin State Opera (*The Donkey's Shadow*). He has conducted numerous orchestras in Germany, such as the state orchestras of Berlin, Munich, Nürnberg, Halle, and Hamburg, among others. A native of Berlin, Germany, Jens Georg Bachmann holds degrees in violin and conducting from the Hanns Eisler Musikhochschule in Berlin and the Juilliard School in New York, where he was the recipient of the Bruno Walter Memorial Scholarship. Additional musical projects have included a four-week fundraising and educational outreach tour as violinist in South Africa when he was eighteen, and an Interarts Project in the Clark Studio Theatre at New York 's Lincoln Center, where he conceived and



Walter H. Scott

conducted a production of the Strauss/Molière *Le Bourgeois Gentilhomme* combining dance and drama. Mr. Bachmann is a winner of the 1996 Carl Maria von Weber Conducting Competition in Munich and of the 1998 Intercities Performing Arts Foundation/Enrico Caruso Competition. He will make his BSO subscription series debut this October at Symphony Hall, with a program of Weber, Schumann, and Mendelssohn.

Pinchas Zukerman



Equally acclaimed as a violinist, violist, conductor, pedagogue, and chamber musician, Pinchas Zukerman is currently in his sixth season as music director of the National Arts Centre Orchestra. Mr. Zukerman led the ensemble on a highly anticipated Canadian tour in November 2004, featuring a specially commissioned work by Alexina Louie and works by Mozart, Brahms, and Beethoven. Also during 2004-05, Mr. Zukerman conducted the Chicago Symphony, the Pittsburgh Symphony, the New York Philharmonic, and the Florida Orchestra. Concerto appearances included the Knussen Violin Concerto, written for and premiered by Mr. Zukerman in 2003, with the Orchestre de Paris, Berlin Staatskapelle, San Francisco Symphony, and Toronto Symphony. He also appeared as soloist this season with the philharmonic orchestras of Berlin, Israel, Buffalo, and Oklahoma City, the Seattle Symphony, and the Austin Symphony. With the National Symphony he appeared in a special gala performance celebrating Leonard Slatkin's 60th birthday. During summer 2004, joined by colleagues from the National Arts Centre Orchestra touring as the Zukerman Chamber Players, he appeared at such prestigious festivals as the BBC Proms, Concertgebouw Amsterdam, Tivoli Copenhagen, Ravinia, and Aspen. Recitals with longtime collaborator Marc Neikrug took place this season in the United States, Canada, Spain, Ireland, and Denmark. Born in Tel Aviv in 1948, Pinchas Zukerman began studying at age eight with Ilona Feher. With the guidance of Isaac Stern and Pablo Casals, and the support of the America-Israel and Helena Rubenstein foundations, he came to America in 1962 to study with Ivan Galamian on scholarship at the Juilliard School. In 1967 he won first prize in the 25th Leventritt Competition, setting the stage for his solo career. He has held numerous artistic positions, including music director of the Saint Paul Chamber Orchestra for seven years and principal guest conductor of the Dallas Symphony Orchestra for two years. In October 2002 he became the first recipient of the Isaac Stern Award for Artistic Excellence at the National Arts Awards Gala in New York City. Pinchas Zukerman's extensive discography includes more than 100 titles and has earned twenty-one Grammy nominations and two awards: Best Chamber Music Performance in 1980 and Best Classical Performance, Instrumental Soloist Without Orchestra in 1981. The Zukerman Chamber Players' debut recording for CBC Records, "Mozart–Zukerman," was nominated for a 2004 Juno Award in the category Classical Album of the Year: Solo or Chamber Ensemble. Pinchas Zukerman made his BSO debut as violin soloist playing the Tchaikovsky concerto at Tanglewood in July 1969; he appeared here most recently in August 1999, playing music of Dvořák and Mozart. He has also appeared here many times as a conductor, leading the BSO most recently in August 1995. This coming Wednesday, July 27, he returns to Tanglewood with the Zukerman Chamber Players for an Ozawa Hall program of Beethoven, Mozart, and Brahms.

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Mrs. W.D. Sohier
Drs. Norman Solomon and Merwin Geffen
Mr. and Mrs. Harold Sparr
Mrs. Nathaniel H. Sperber
Mr. Thomas A. Stalker

Continued on page 48

Ray and Maria Stata
Dr. Harold J. Stein and Kay E. Stein
Shirley and Al Steiner
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Miss Marylen R.I. Sternweiler
Mr. Josiah Stevenson IV
Miss Ruth Elsa Stickney
Mrs. Patricia Hansen Strang
Mr. and Mrs. Jonathon D. Sutton
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Diana Osgood Tottenham
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Mr. Joseph F. Urner and Ms. Lorain R. Brown
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Dr. Nicholas T. Zervas
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Ms. Helen Zimbler

Stu Rosner



Tanglewood on Parade!

ıly 26, 2005



Tanglewood



Tanglewood on Parade

Tuesday, July 26, 2005

For the benefit of the Tanglewood Music Center

2:00	Gates Open
2:00	Boston University Tanglewood Institute: Opening Fanfares (Main Gate Drive; rear of Shed if rain)
2:30	Tanglewood Music Center Fellows: Chamber Music Concert (Ozawa Hall) Music of BEETHOVEN/CRUSELL, BRAHMS, and FRANÇAIX
2:30	Boston University Tanglewood Institute: Chamber Music Concert (Chamber Music Hall)
4:00	Boston University Tanglewood Institute Young Artists Chorus, Wind Ensemble, and Orchestra (Koussevitzky Music Shed) Music of BRAHMS and DELLO JOIO (Chorus); TICHELI and GRAINGER (Wind Ensemble); ADAMS and DVOŘÁK (Orchestra)
5:00	Tanglewood Music Center Fellows: Vocal Recital (Seiji Ozawa Hall) Folk Songs from Around the World
5:15	Alpine Horn Demonstration (Lawn near Theatre)
8:00	Tanglewood Music Center Fellows: Brass Fanfares (Koussevitzky Music Shed)
8:30	Gala Concert

Artillery and cannon supplied by Eastover, Inc.
Fireworks over the Stockbrige Bowl following the Gala Concert

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Welcome

I first came to Tanglewood (and fell in love with it) in 1956 to hear my teacher, Rudolf Serkin, play the Schumann Piano Concerto with the BSO under Charles Munch! My very next visit wasn't until sixteen years later, when I returned as a guest conductor with the Boston Symphony Orchestra; to be back here now as part of the BSO family is a joy beyond description. I've had the opportunity to make outdoor music at various festivals throughout my life, and I've always loved it. But what excites me so much about Tanglewood is that it's a place where artistic nourishment and growth are available on so many levels for all of us—not just for the BSO and myself as we work on so much music in so concentrated a time, but likewise for the amazingly talented young musicians of the Tanglewood Music Center—instrumentalists, singers, composers, and conductors with conservatory or graduate-level training, some of them already pursuing careers as young professionals—who absorb so much in the way of artistry—and humanity—while working and performing here for eight weeks each summer.



Koichi Miura

The Tanglewood Music Center is as multifaceted as music itself. In my brief time here so far I've had a chance to watch and work with the Fellowship orchestra, conductors, and vocalists; this has been so gratifying from both perspectives. And everything about Tanglewood speaks to my belief that a complete musician must be comfortable with, and knowledgeable about, the many different kinds of music, whether orchestral, operatic, or chamber. The level of accomplishment demonstrated by the TMCO in the all-Wagner program we performed two weeks ago has, I hope, reflected a newly broadened musical perspective on the part of these young musicians, who arrive here already well-versed in the purely orchestral repertoire. And it's also more important than ever these days that Tanglewood open its doors, through the Boston University Tanglewood Institute, to the even younger, high-school-aged musicians who spend time here each summer.

As you know, Tanglewood on Parade is the traditional opportunity each year for our audience to experience, in the space of just a single day, so much of what Tanglewood has to offer. At the same time, thanks to you, Tanglewood on Parade brings in additional funding to support all of the TMC's extraordinary endeavors, making it possible for the Music Center to provide each new class of Fellows tuition, room, and board, letting them focus all their attention on music-making in keeping with the ideals set down by Serge Koussevitzky when he established this unique program 65 years ago. We take great pride in knowing that so many Music Center alumni can be counted among the world's great orchestras and opera companies, or performing as soloists and chamber musicians on the world's great stages, and we thank you for helping us continue to enrich this marvelous tradition.

James Levine

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.



Serge Koussevitzky

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

Marking its 65th anniversary this year, the Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced musicians who have completed all or most of their formal training. Some 150 young artists, all attending the TMC on full fellowships that underwrite tuition, room, and board, participate in a program including chamber and orchestral music, opera and art song, and a strong emphasis on music of the 20th and 21st centuries. TMC Orchestra highlights this summer include an all-Wagner concert (*Die Walküre*, Act I, and *Götterdämmerung*, Act III, with some of the world's foremost Wagner singers) conducted by James Levine (working with the TMCO for the first time); TMCO performances led by Stefan Asbury, Rafael Frühbeck de Burgos, Kurt Masur (on the orchestra's opening concert), and Ingo Metzmacher, as well as by this year's TMC Conducting

Fellows; plus, as part of Tanglewood on Parade, Seiji Ozawa's return to the TMCO podium (leading Beethoven's *Leonore* Overture No. 3). To open the TMC season, the Mark Morris Dance Group returned for its third week-long annual collaboration with the Tanglewood Music Center, culminating in two joint MMDG/TMC performances, including a new work commissioned by the TMC with choreography (to Milhaud's *La Création du monde*) by Mark Morris. The 2005 Festival of Contemporary Music, directed by composer John Harbison, offers a programming "anthology" (Harbison's own word) of birthday commemorations (marking George Perle's 90th, Pierre Boulez's 80th, and Harrison Birtwistle's 70th), attention to young composers (notably in a concert by the new music ensemble eighth blackbird), music of composers rarely heard at Tanglewood, and works by members of the TMC's composition faculty. 2005 also sees a number of new works specially commissioned for the TMC's 65th anniversary (to be performed as part of the Sunday-morning concert series); resumption of the TMC's Bach cantata performance seminar led by conductor Craig Smith, culminating in a July 31 performance of cantatas 37, 118, and 201 (the great secular cantata *Der Streit zwischen Phoebus und Pan*), and a first-time collaboration of TMC Vocal Fellows with Keith Lockhart and the Boston Pops Orchestra for a special "Sondheim Celebration" on July 13 marking Stephen Sondheim's 75th birthday. Ongoing TMC programs include seminars in the string quartet, and Prelude concerts in Ozawa Hall on Saturdays at 6 p.m. and Sundays at 1 p.m. prior to the Saturday and Sunday BSO concerts.

It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, Leonard Bernstein, Stephanie Blythe, David Del Tredici, Christoph von Dohnányi, Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.



William Mercer

Brief Notes on Tonight's Program

As always, tonight's Tanglewood on Parade gala concert showcases the Tanglewood Music Center Orchestra, the Boston Symphony Orchestra, and the Boston Pops Orchestra in selections encompassing a varied and colorful range of musical styles. In his ebullient *Roman Carnival* Overture, the great French composer (and master orchestrator!) Hector Berlioz (1803-1869) employs materials from his opera *Benvenuto Cellini* (inspired by the Renaissance sculptor of that name) to create a lively curtain-raiser that demonstrates at its climax one of the composer's signature procedures, as he sets a broad-breathed melody (introduced early on by the English horn) in bold relief against the rest of the full orchestra. The dramatically powerful *Leonore* Overture No. 3 of Ludwig van Beethoven (1770-1827), connected originally to his opera *Fidelio*, likewise utilizes musical ideas drawn from its associated opera: first a quiet tune associated with the tender memories of a main character unjustly imprisoned for political reasons; and, at the end, a trumpet call signaling his imminent rescue. The *Star Wars* music on this program by John Williams (b.1932) surely needs no introduction. Nor does the music from *West Side Story* by one of the TMC's most famous alumni, Leonard Bernstein (1918-1990), who was a member of the Music Center's very first class in the summer of 1940 at the time of its founding by Serge Koussevitzky. (When the groundbreaking, Shakespeare-inspired musical *West Side Story* opened on Broadway in 1957, it also provided an important early credit for its lyricist, Stephen Sondheim.) To close there's the traditional "T-O-P" performance, with the combined forces of the TMCO and BSO, of the *1812* Overture by Pyotr Ilyich Tchaikovsky (1840-1893), in which the juxtaposition of Russian and French themes evokes the Russian victory over Napoleon's French army following the latter's invasion of Russia and conquest of Moscow; at the same time, this brings Tanglewood on Parade to a close with cannon blasts and fireworks in the traditional celebratory fashion.

—Marc Mandel



Artists

JAMES LEVINE is Music Director of the Boston Symphony Orchestra.

SEIJI OZAWA is Music Director Laureate of the Boston Symphony Orchestra.

JOHN WILLIAMS is Conductor of the Boston Pops Orchestra.

BRUCE HANGEN is Principal Pops Guest Conductor of the Boston Pops Orchestra.

HANS GRAF, the distinguished Austrian conductor who is currently music director of the Houston Symphony Orchestra, has been a frequent and welcome guest conductor of the Boston Symphony Orchestra since 1995.

Gala Concert

Tuesday, July 26, at 8:30

For the benefit of the Tanglewood Music Center

TANGLEWOOD MUSIC CENTER ORCHESTRA
BOSTON SYMPHONY ORCHESTRA
BOSTON POPS ORCHESTRA
JAMES LEVINE, SEIJI OZAWA, JOHN WILLIAMS,
BRUCE HANGEN, and HANS GRAF, conductors

BERLIOZ *Roman Carnival* Overture

BOSTON SYMPHONY ORCHESTRA,
JAMES LEVINE conducting

BERNSTEIN Symphonic Dances from *West Side Story*

BOSTON POPS ORCHESTRA,
BRUCE HANGEN conducting

WILLIAMS "Princess Leia" and "Throne Room and Finale" from *Star Wars*

BOSTON POPS ORCHESTRA,
JOHN WILLIAMS conducting

INTERMISSION

BEETHOVEN *Leonore* Overture No. 3

TANGLEWOOD MUSIC CENTER ORCHESTRA,
SEIJI OZAWA conducting

TCHAIKOVSKY *1812* Overture, Opus 49

TANGLEWOOD MUSIC CENTER ORCHESTRA and
BOSTON SYMPHONY ORCHESTRA,
HANS GRAF conducting

Steinway and Sons Pianos, selected exclusively at Tanglewood

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

FELLOWS OF THE 2005 TANGLEWOOD MUSIC CENTER

Violin

Andréa Armijo Fortin, Quebec City, QC, Canada
Lia and William Poorvu Fellowship

Katherine Bormann, Bismarck, ND
Max Winder Memorial Fellowship

Heather Braun, Milwaukee, WI
Messinger Family Fellowship

Leah Carl, Modesto, CA
William Randolph Hearst Foundation Fellowship

Melissa Chung, Buffalo Grove, IL
Clowes Fund Fellowship

Maureen Conlon Gutierrez, San Miguel de Allende, Guanajuato, Mexico
Saville Ryan/Omar Del Carlo Fellowship

Emily Cornelius, Midlothian, VA
Juliet Esselborn Geier Memorial Fellowship

Michelle Davis, Littleton, CO
Rapaporte Foundation Fellowship

Tera Gorsett, Denver, CO
Brookline Youth Concerts Awards Committee Fellowship/Harry and Marion Dubbs Fellowship

Sarah Griffin, Greensboro, NC
Steve and Nan Kay Fellowship

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Robert Baum and Elana Carroll Fellowship

Elizabeth Huffman, Milwaukee, WI
BSAV/Carrie L. Peace Fellowship

Carrie Kennedy, Houston, TX
Anonymous Fellowship/TMC Fellowship

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Dr. John Knowles Fellowship

Yevgeny Kutik, Pittsfield, MA
Merwin Geffen, M.D. and Norman Solomon, M.D. Fellowship

Lijiong Liao, Chengdu, Sichuan, China
Rita Meyer Fellowship

Victoria Lindsay, Grimsby, ON, Canada
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Gerald Gelbloom Memorial Fellowship/Honorable and Mrs. Peter H.B. Frelinghuysen Fellowship

Margot Schwartz, Oakland, CA
Northern California Fellowship

Martin Shultz, Katy, TX
Miriam H. and S. Sidney Stoneman Fellowship

Na Sun, Beijing, China
Ruth S. Morse Fellowship

Emily Westell, Calgary, AB, Canada
Stokes Fellowship

Heather Wittels, Brookline, MA
Bay Bank/BankBoston Fellowship

Asuka Yano, New York, NY
Surdna Foundation Fellowship

Sarah Zun, Cincinnati, OH
Frelinghuysen Foundation Fellowship

Viola

Jacob Adams, Cincinnati, OH
Merrill Lynch Fellowship

Yi-Wen Chao, Taipei, Taiwan
Edward G. Shufro Fund Fellowship

Meredith Harris, Winterville, NC
Jane W. Bancroft Fellowship

Robin Hong, Annandale, VA
Albert L. and Elizabeth P. Nickerson Fellowship

Megan Mason, Holladay, UT
Evelyn S. Nef Fellowship

Anna Zsuzsanna Pelczer, Princeton, NJ
Miriam Ann Kenner Memorial Scholarship/ Mr. and Mrs. David B. Arnold, Jr., Fellowship

Tahlia Petrosian, Sydney, NSW, Australia
Starr Foundation Fellowship

Miranda Sielaff, New York, NY
James A. Macdonald Foundation Fellowship

Nadia Sirota, Boston, MA
Theodore Edson Parker Foundation Fellowship

Lisa Steltenpohl, North Barrington, IL
Bill and Barbara Leith Fellowship

Oleksandr Vavilov, Kiev, Ukraine
Edward S. Brackett, Jr., Fellowship

Andrew Wickesberg, Lynn, MA
Carolyn and George R. Rowland Fellowship

Cello

Nick Alvarez, El Paso, TX
Harold G. Colt, Jr., Memorial Fellowship

Peter Lorenzo Anderegg, West Stockbridge, MA
Morris A. Schapiro Fellowship

Kathryn Bates, Concord, MA
Herb and Barbara Franklin Fellowship/ The Hannah and Walter Shmerler Fellowship

Stephanie Hunt, Edwardsville, IL
Mr. and Mrs. Jay Marks Fellowship/ TMC Fellowship

Susannah Kelly, Windsor, CT
Valerie A. Hyman Fellowship

Lachezar Kostov, Plovdiv, Bulgaria
Friends of Armenian Culture Society Fellowship

Peng Li, Sugar Land, TX
Frederic and Juliette Brandi Fellowship



Daniel Oliver, Atlanta, GA
Bernard Magrez of Chateau Pape Clement Fellowship/TMC Fellowship
Peter Opie, Sittingbourne, England, UK
Fassino Family Fellowship
Charlie Powers, Tacoma, WA
BSO Members' Association Fellowship
Sara Sitzer, Saint Louis, MO
James and Caroline Taylor Fellowship
Clara Sei-Young Yang, State College, PA
Miriam H. and S. Sidney Stoneman Fellowship

Bass
Douglas Balliett, Westborough, MA
Daphne Brooks Prout Fellowship
Edward Botsford, Bethesda, MD
Pokross/Fiedler/Wasserman Fellowship
Joe Ferris, Tehuacana, TX
Lucy Lowell Fellowship/Mr. and Mrs. Belvin Friedson Fellowship
Alexander Hanna, Bowling Green, OH
George and Ginger Elvin Fellowship
Brendan Kane, Stillwater, MN
Lola and Edwin Jaffe Fellowship
Dylan E. Palmer, Fort Worth, TX
Jan Brett and Joe Hearne Fellowship
Leanna Wong, Vancouver, BC, Canada
Evelyn S. Nef Fellowship

Flute
Clint Foreman, Pflugerville, TX
Haskell and Ina Gordon Fellowship
Sarah Frisof, Cleveland, OH
Ethel Barber Eno Scholarship/Leslie and Stephen Jerome Fellowship
Nadia Kyne, South Surrey, BC, Canada
William E. Crofut Family Scholarship/ Mrs. Vincent Lesunaitis Fellowship
Cassia Lima, Sao Paulo, SP, Brazil
Omar Del Carlo Fellowship

Oboe
James Button, Melbourne, Victoria, Australia
Usher's/Programmers Instrumental Fellowship in honor of Bob Rosenblatt
Timothy M. Sawyier, Chicago, IL
Fernand Gillet Memorial Fellowship
Brad Shimizu, Honolulu, HI
Country Curtains Fellowship
Sarah Skuster, Victorville, CA
Augustus Thorndike Fellowship/ David B. Cooper Memorial Fellowship

Clarinet
Ashley Ragle, Allen, TX
Sydelle and Lee Blatt Fellowship/TMC Fellowship
Erin Simmons, Lincolnton, NC
Red Lion Inn/Blantyre Fellowship
Chris Stoutenborough, Thousand Oaks, CA
Stanley Chapple Fellowship
James Zimmermann, Hillsborough, NJ
Edwin and Elaine London Family Fellowship

Bass Clarinet
Amy Advocat, Brooklyn, NY
Charles E. Culpeper Foundation Fellowship

Bassoon
Bradley Balliett, Westborough, MA
Tappan Dixey Brooks Memorial Fellowship
Rian Craypo, Elgin, TX
Denis and Diana Osgood Tottenham Fellowship/Ruth and Jerome Sherman Memorial Fellowship
Karl Vilcins, Long Beach, NY
Daniel and Shirlee Cohen Freed Fellowship/ Sherman Walt Memorial Fellowship
Fei Xie, TangShan, HeBei, China
Robert G. McClellan, Jr. & IBM Matching Grants Fellowship

Horn
Brian Blanchard, El Paso, TX
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Rosamund Sturgis Brooks Memorial Fellowship
Ryan Gruber, Green Bay, WI
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Darby Hinshaw, San Francisco, CA
Luke B. Hancock Foundation Fellowship
Todd Harris Sheldrick, Wellesley, MA
Lost & Foundation Fellowship

Trumpet
Ryan Barwise, Katy, TX
Jerome Zipkin Fellowship
William Day, Summit, NJ
André M. Côme Memorial Fellowship
Amy V. McCabe, Bonfield, IL
Robert and Luise Kleinberg Fellowship
Matthew Muckey, Sacramento, CA
Edward H. and Joyce Linde Fellowship
Zebediah Upton, Monroe, CT
Armando A. Ghitalla Fellowship

Trombone
Jason Crimi, Crownsville, MD
Judy Gardiner Fellowship
Timothy Higgins, Spring, TX
John F. Cogan, Jr. and Mary L. Cornille Fellowship
Karna Millen, Edina, MN
Linda J.L. Becker Fellowship

Bass Trombone
Scott Robinson, Charlottetown, PE, Canada
William F. and Juliana W. Thompson Fellowship

Tuba
Aaron McCalla, Duncanville, TX
The Stephen and Dorothy Weber Fellowship

Timpani/Percussion
Keith Carrick, Mt. Airy, MD
Annette and Vincent O'Reilly Fellowship

Boston Symphony Orchestra, Tanglewood 2005

James Levine, Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity
Bernard Haitink, Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity
Seiji Ozawa, *Music Director Laureate*

First Violins
Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity
Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976
Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980
Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair
Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity
Lucia Lin
Forrest Foster Collier chair
Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity
Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair
*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity
*Aza Raykhtsaum
David and Ingrid Kosowsky chair
*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair
*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair
*Victor Romanul
Bessie Pappas chair
*Catherine French
Catherine and Paul Buttenwieser chair
*Kelly Barr
Mary B. Saltonstall chair
*Alexander Velinzon
Kristin and Roger Servison chair
*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins
Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity
Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977
Ronald Knudsen
Edgar and Shirley Grossman chair
Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity
Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity
*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan°
*Wendy Putnam
*Xin Ding
§Gerald Elias

Violas
Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970
Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity
Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity
Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos
Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969
Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977
Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity
Mihail Jojatu
Sandra and David Bakalar chai
Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity
*Jerome Patterson
Lillian and Nathan R. Miller chair
*Jonathan Miller
Charles and JoAnne Dickinson chair
*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity
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Helen Rand Thayer chair

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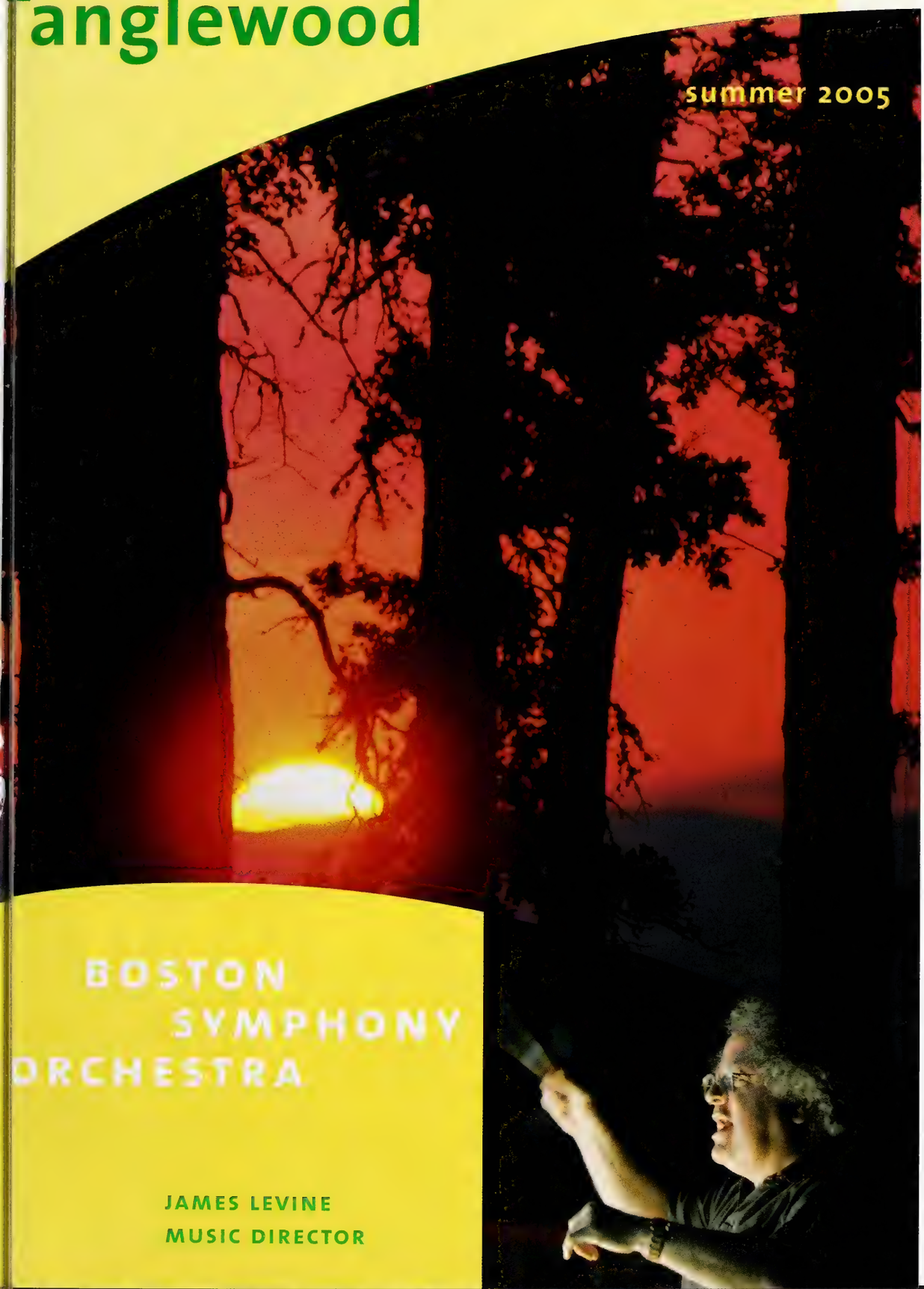
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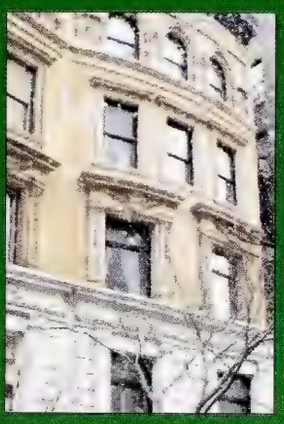
...the Most Talked About Subjects at Tanglewood











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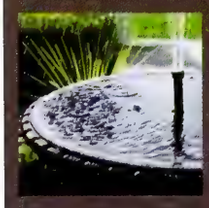
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TANGLEWOOD 2005

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The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,...which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present



BSO Archives

After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

A "Special Focus" Exhibit at the Tanglewood Visitor Center
James Levine: A New Era for the BSO

On October 28, 2001, the BSO's Board of Trustees announced that, as of the 2004-2005 season, James Levine would become the Boston Symphony Orchestra's fourteenth music director—and the first American-born conductor to hold that position. Drawing on materials in the BSO Archives as well as materials made available from the Cleveland Orchestra Archives and Metropolitan Opera Archives, this exhibit traces the remarkable career of James Levine, including his BSO conducting debut in April 1972, at the age of 28, when he filled in for an ailing Rafael Kubelik. The exhibit also puts Maestro Levine's appointment into an historical context by examining the BSO's tradition of hiring foreign-born and -trained conductors that began with the appointment in 1881 by BSO founder Henry Lee Higginson of German-born Georg Henschel as the orchestra's first music director.





The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca. 1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

Marking its 65th anniversary this year, the Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced musicians who have completed all or most of their formal training. Some 150 young artists, all attending the TMC on full fellowships that underwrite tuition, room, and board, participate in a program including chamber and orchestral music, opera and art song, and a strong emphasis on music of the 20th and 21st centuries. TMC Orchestra highlights this summer include an all-Wagner concert (*Die Walküre*, Act I, and *Götterdämmerung*, Act III, with some of the world's foremost Wagner singers) conducted by James Levine (working with the TMCO for the first time); TMCO performances led by Stefan Asbury, Rafael Frühbeck de Burgos, Kurt Masur (on the orchestra's opening concert), and Ingo Metzmacher, as well as by this year's TMC Conducting



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Monday through Friday: 10am to 4pm
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
5:30pm to closing of the grounds
Sunday: noon to 6pm

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
5:30pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



Fellows; plus, as part of Tanglewood on Parade, Seiji Ozawa's return to the TMCO podium (leading Beethoven's *Leonore* Overture No. 3). To open the TMC season, the Mark Morris Dance Group returns for its third week-long annual collaboration with the Tanglewood Music Center, culminating in two joint MMDG/TMC performances, including a new work commissioned by the TMC with choreography (to Milhaud's *La Création du monde*) by Mark Morris. The 2005 Festival of Contemporary Music, directed by composer John Harbison, offers a programming "anthology" (Harbison's own word) of birthday commemorations (marking George Perle's 90th, Pierre Boulez's 80th, and Harrison Birtwistle's 70th), attention to young composers (notably in a concert by the new music ensemble *eighth blackbird*), music of composers rarely heard at Tanglewood, and works by members of the TMC's composition faculty. 2005 also sees a number of new works specially commissioned for the TMC's 65th anniversary (to be performed as part of the Sunday-morning concert series); resumption of the TMC's Bach cantata performance seminar led by conductor Craig Smith, culminating in a July 31 performance of cantatas 37, 118, and 201 (the great secular cantata *Der Streit zwischen Phoebus und Pan*), and a first-time collaboration of TMC Vocal Fellows with Keith Lockhart and the Boston Pops Orchestra for a special "Sondheim Celebration" on July 13 marking Stephen Sondheim's 75th birthday. Ongoing TMC programs include seminars in the string quartet, and Prelude concerts in Ozawa Hall on Saturdays at 6 p.m. and Sundays at 1 p.m. prior to the Saturday and Sunday BSO concerts.

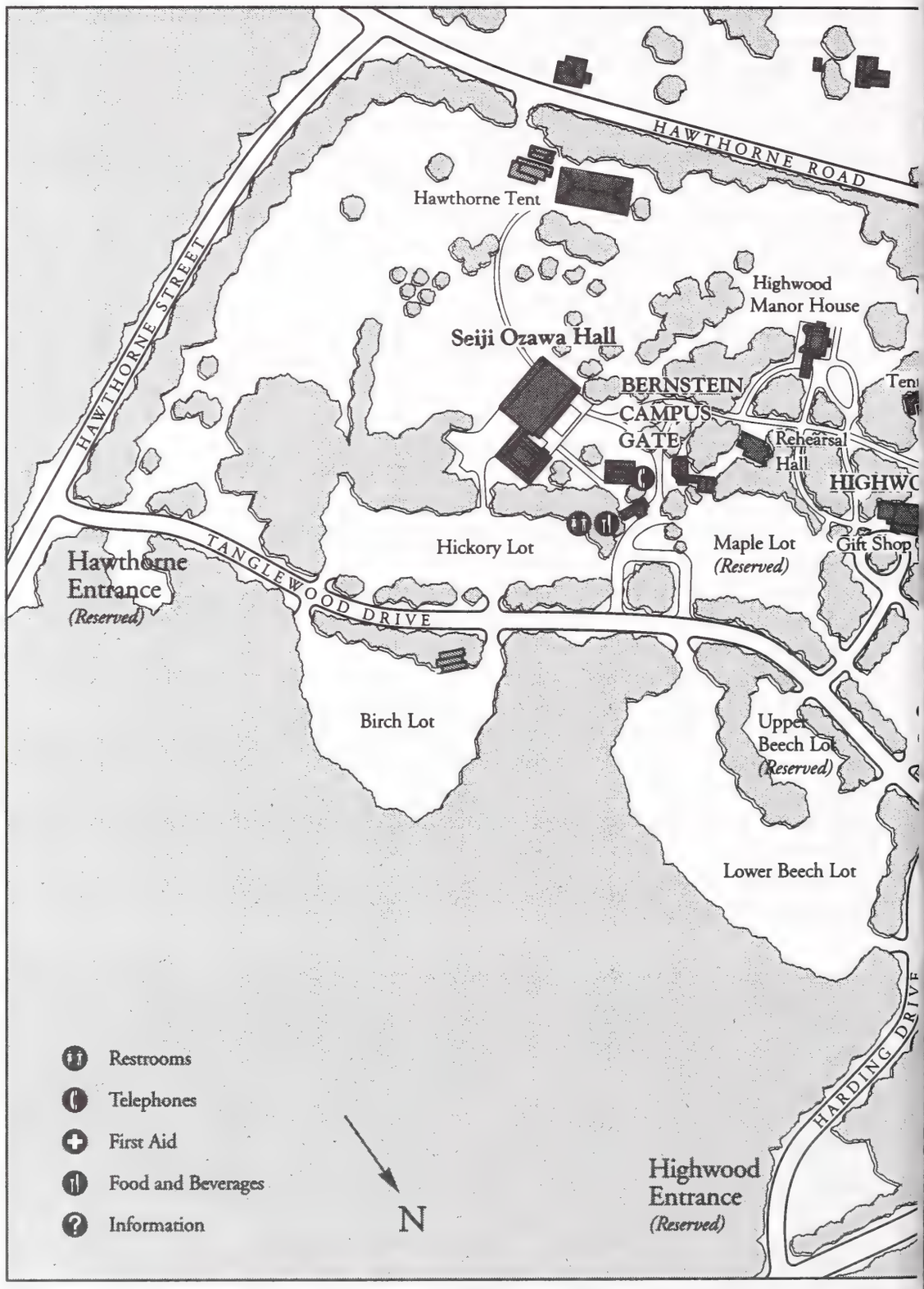
It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, Stephanie Blythe, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

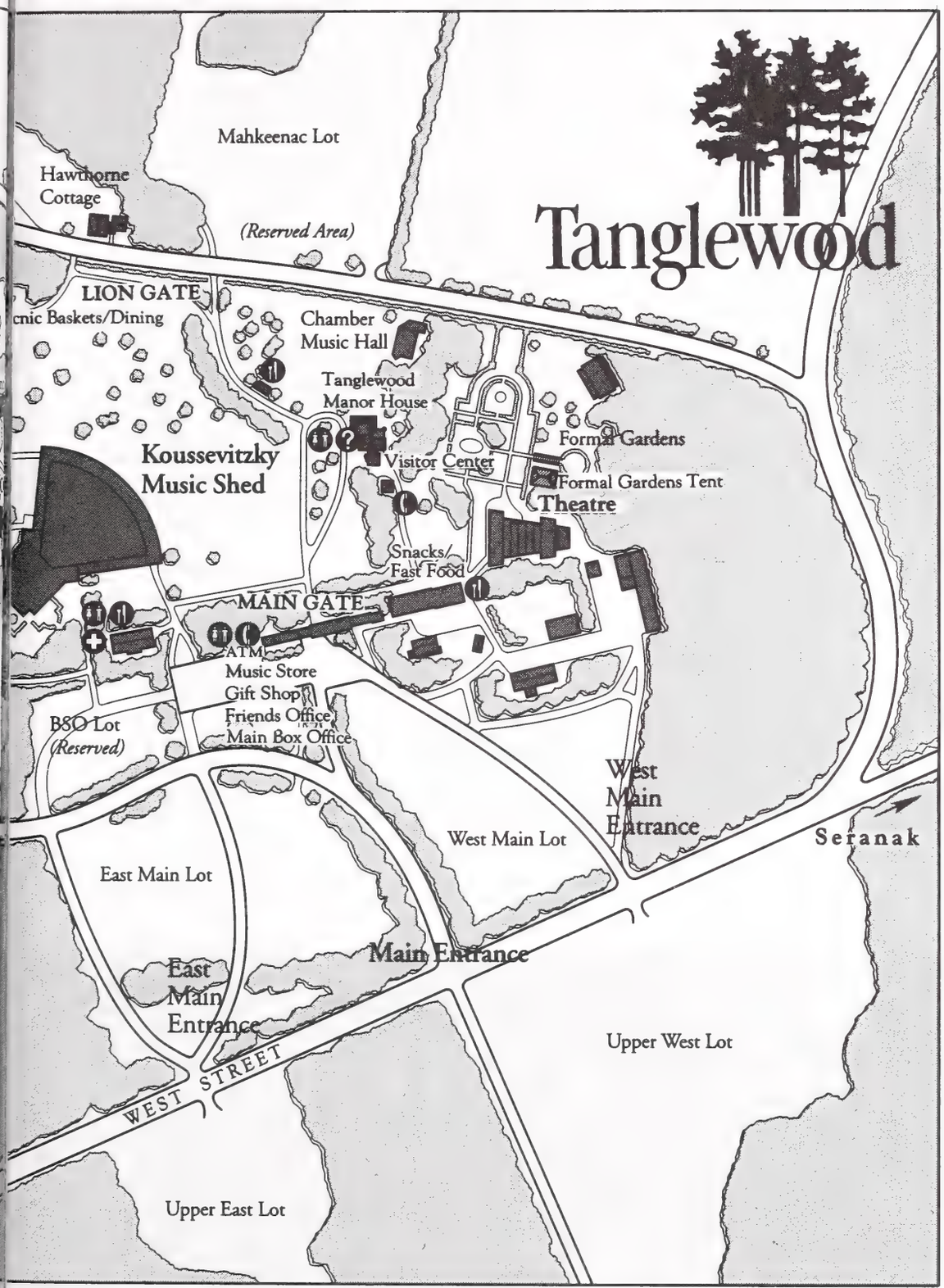
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall


HAWTHORNE ROAD
HAWTHORNE STREET
Hawthorne Tent
Highwood
Manor House
Seiji Ozawa Hall
BERNSTEIN
CAMPUS
GATE
Rehearsal
Hall
HIGHWO
Gift Shop
Hickory Lot
Maple Lot
(Reserved)
Hawthorne
Entrance
(Reserved)
TANGLEWOOD DRIVE
Birch Lot
Upper
Beech Lot
(Reserved)
Lower Beech Lot
HARDING DRIVE
Restrooms
Telephones
First Aid
Food and Beverages
Information
N
Highwood
Entrance
(Reserved)


Tanglewood
Mahkeenac Lot
Hawthorne Cottage
(Reserved Area)
LION GATE
cnic Baskets/Dining
Chamber Music Hall
Tanglewood Manor House
Koussevitzky Music Shed
Visitor Center
Formal Gardens
Formal Gardens Tent
Theatre
Snacks/ Fast Food
MAIN GATE
ATM
Music Store
Gift Shop
Friends Office
Main Box Office
BSO Lot (Reserved)
West Main Entrance
Seranak
West Main Lot
East Main Lot
Main Entrance
East Main Entrance
Upper West Lot
WEST STREET
Upper East Lot

BSAV TANGLEWOOD ADMINISTRATIVE COMMITTEE 2005

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Ursula Ehret-Dichter
Executive Vice-Chair
William Ballen
Immediate Past Chair
Mel Blieberg
Secretary
Wilma Michaels
Nominating
Muriel Lazzarini
Newsletter
Sylvia Stein

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COMMUNITY/
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Berkshire Education Initiative
Harry Methven
Tour Guides
Bill Sexton
Ada Hastings
Brochure Distribution
Kelly and Jonathan Cade
Ushers and Programmers
Bob Rosenblatt
Visitor Center
Michael Geller

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DEVELOPMENT
Rosemarie Siegel, *Vice-Chair*
Annual Fund
Joseph Handler
Mary Jane Handler
Event Services
Nancy Cowhig
Ellen Plageman
Friends Office
Gail Harris
Marge Lieberman
Glass House
Diana and Stanley Feld
Seranak Gardens and Flowers
Jack Adler
Anita Busch
Gloria McMahon
Special Events
Marie Feder
Julie Weiss
Tent Club
Carolyn and William Corby

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EDUCATION
Gabe Kosakoff, *Vice-Chair*
BSAV Encore Bus Trip
Marcia Friedman
Historical Preservation
Polly Pierce
The Joys of Tanglewood (Berkshire Museum Series)
Ron Winter
Carol Kosakoff
Talks & Walks
Rita Kaye
Joyce Kates
Training Coordinators
Alexandra Warshaw
Rose Foster
Watch & Play
Margery Steinberg
Judy Borger
Youth Activities
Brian Rabuse
Andrew Garcia

•

MEMBERSHIP
Rita Blieberg, *Vice-Chair*
Administrative Events
Marsha Burniske
Elizabeth Boudreau
Database/New Members
Norma Ruffer
Ned Dana
Membership Meetings
Joyce and Ivan Kates
Personnel Coordinator
Mary Spina
Ready Team
Karen Methven
Susan Barnes
Retired Volunteers Club
Judith Cook
Passes/Tickets
Pat Henneberry

•

TMC
Ginger Elvin, *Vice-Chair*
TMC Lunch Program
Howard and Sue Arkans
Transportation Coordinator
Gus Leibowitz
Opening Exercises
Mary Blair
TOP Picnic
Arline Breskin
Rosalie Beal



IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

PLEASE NOTE: TANGLEWOOD IS PLEASED TO OFFER A SMOKE-FREE ENVIRONMENT. WE ASK THAT YOU REFRAIN FROM SMOKING ANYWHERE ON THE TANGLEWOOD GROUNDS. DESIGNATED SMOKING AREAS ARE MARKED OUTSIDE THE ENTRANCE GATES.

Latecomers will be seated at the first convenient pause in the program.
If you must leave early, kindly do so between works or at intermission.
Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

FOR THE SAFETY OF, AND IN CONSIDERATION OF, YOUR FELLOW PATRONS, PLEASE NOTE THAT SPORTS ACTIVITIES, BALL PLAYING, BICYCLING, SCOOTERS, KITE FLYING, FRISBEE PLAYING, BARBEQUING, PETS, AND TENTS OR OTHER STRUCTURES ARE NOT PERMITTED ON THE TANGLEWOOD GROUNDS.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

THANK YOU FOR YOUR COOPERATION.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

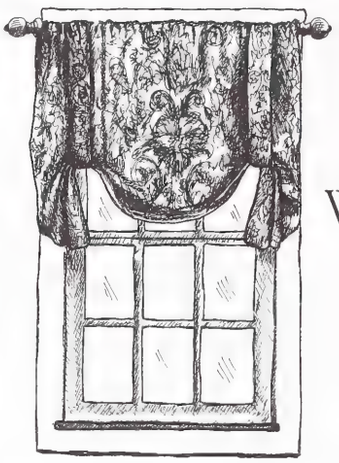
THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered several days in advance at www.bso.org.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. IN CASE OF RAIN ON THE DAY OF SELECTED BSO AND BOSTON POPS CONCERTS, AND SUBJECT TO TICKET AVAILABILITY, patrons can upgrade a regular lawn ticket at the Box

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OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $16 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. During Open Rehearsals, a special children's area with games and activities behind the Tanglewood Visitor Center is available for children, who must be accompanied by an adult at all times.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

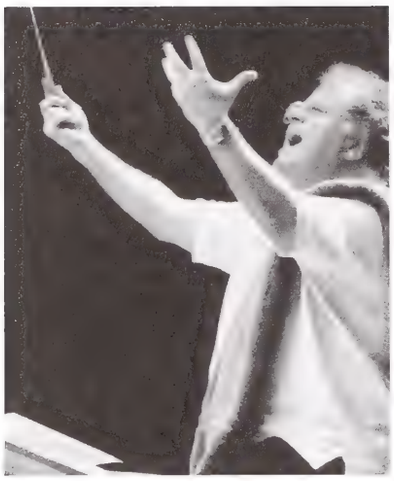
THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

JAMES LEVINE


Koichi Miura

James Levine became Music Director of the Boston Symphony Orchestra in the fall of 2004, having been named Music Director Designate in October 2001. He is the orchestra's fourteenth music director since the BSO's founding in 1881 and the first American-born conductor to hold that position. Mr. Levine opened his first BSO season with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which also went to Carnegie Hall. His 2004-05 season also included appearances at Symphony Hall as pianist with the Boston Symphony Chamber Players and in a four-hand Schubert recital with Evgeny Kissin, the latter program performed also at Carnegie and recorded live. This summer at Tanglewood he leads concerts with both the Boston Symphony and the Tanglewood Music Center Orchestra. Mr. Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen. Highlights of his twelve BSO programs for 2005-06 (three of which again go to Carnegie Hall) include a season-opening all-French program; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Leon Kirchner, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg, each of whom, in strikingly similar ways, opened new vistas in musical language and thought. Also in 2005-06 Mr. Levine will appear as pianist and conductor in a Beethoven/Schoenberg program with the Boston Symphony Chamber Players, and he will lead the orchestra on tour in Chicago, Newark (at the New Jersey Performing Arts Center), Philadelphia, and Washington, D.C.

Maestro Levine also remains as Music Director of the Metropolitan Opera, where, in the 34 years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. In 2004-05 he conducted 47 performances of eight operas (including new productions of *Die Zauberflöte* and *Faust*), as well as the Metropolitan's annual Pension Fund concert (a gala for the 50th anniversary of Mirella Freni's stage debut) and three programs each with the MET Orchestra and the MET Chamber Ensemble at Carnegie. At the Metropolitan Opera in 2005-06 James Levine will lead a new production of Donizetti's *Don Pasquale*, a special Opening Night Gala, and revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*. In addition, he will again conduct three concerts each with the MET Orchestra and MET Chamber Ensemble at Carnegie. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music

director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

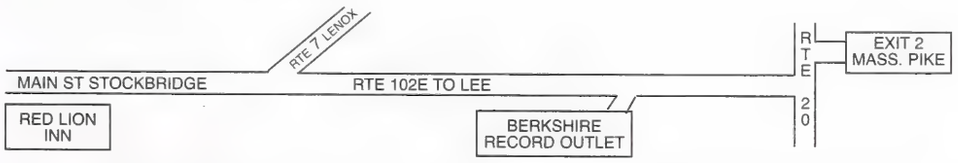
Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.

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JAMES LEVINE
Music Director

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James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan°
*Wendy Putnam
*Xin Ding
§Gerald Elias

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

---

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

---

* *Participating in a system of rotated seating*
° *On leave*
§ *Substitute player*

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 124th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old



BSO Archives

The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

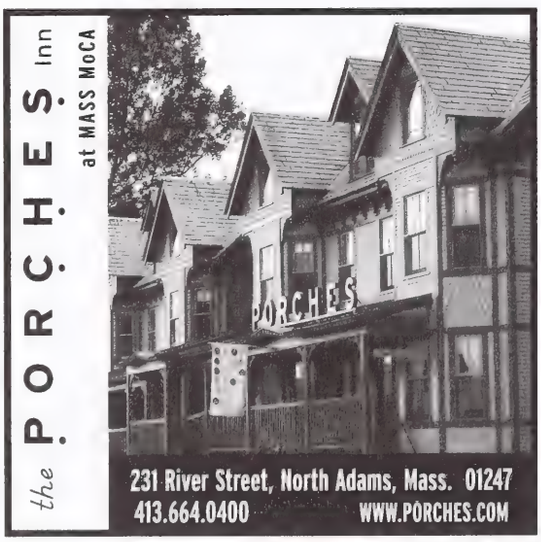
Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).



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In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, and Sir Michael Tippett. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Now the BSO's Conductor Emeritus, Mr. Haitink has led the orchestra in Boston, New York, at Tanglewood, and on tour in Europe. He has also recorded with the orchestra and taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004.

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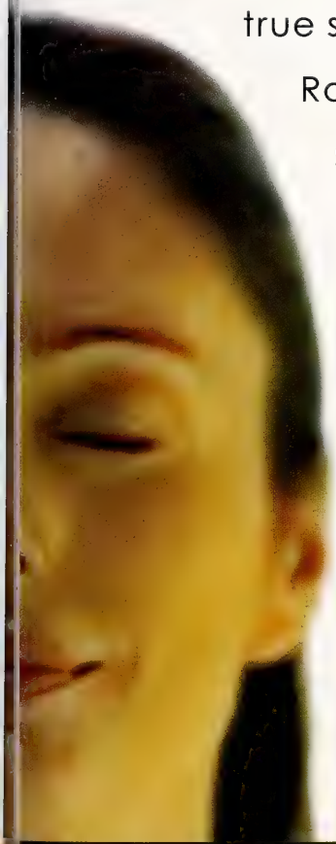


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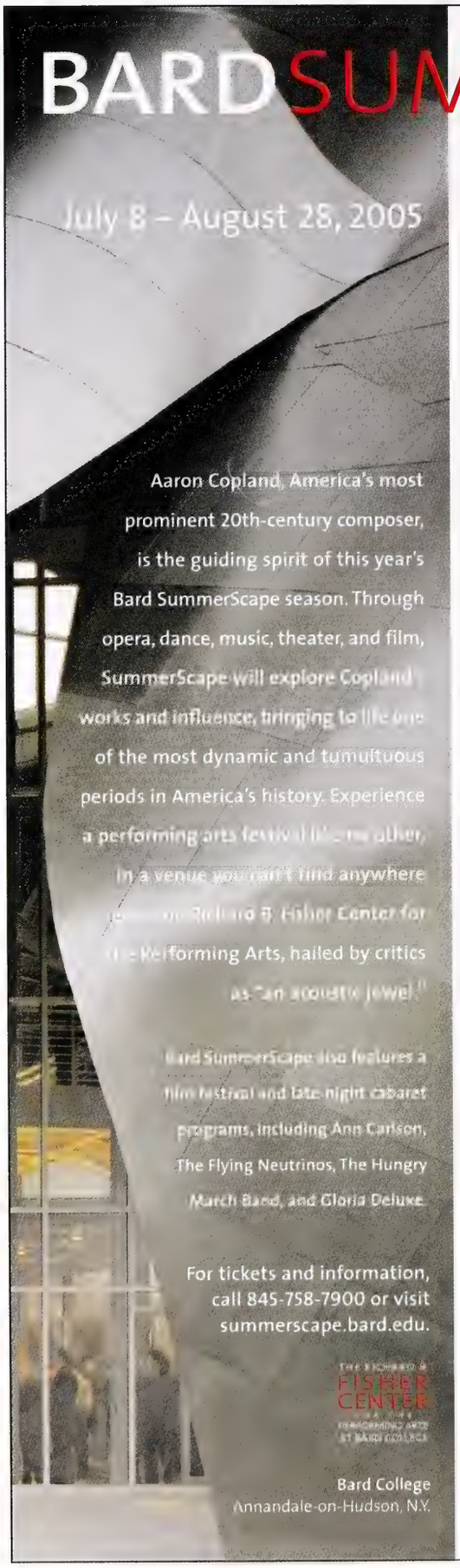


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OPERA

Regina

July 29, 31, August 3, 5, 6

Text and music by Marc Blitzstein, based on *The Little Foxes* by Lillian Hellman
The American Symphony Orchestra, conducted by Leon Botstein, music director
Directed by Peter Schneider
Set design by Judy Pfaff
Costume design by Garry Lennon
Lighting design by Natasha Katz

The Tender Land

August 4, 6, 7, 10–12

An opera by Aaron Copland
Libretto by Erik Johns
The American Symphony Orchestra, James Bagwell conducting
Directed by Erica Schmidt

DANCE

Martha Graham Dance Company

July 8–10

Cave of the Heart, music by Samuel Barber
Hérodiade, music by Paul Hindemith
Appalachian Spring, music by Aaron Copland
The American Symphony Orchestra, Aaron Sherber conducting
Narration by Blythe Danner

THEATER

Rocket to the Moon

July 14–17, 22–24

A play by Clifford Odets
Directed by Daniel Fish

JAZZ

Vince Giordano's Nighthawks

August 26

Jazz at Lincoln Center Presents The Afro-Latin Jazz Orchestra

August 27

BARD MUSIC FESTIVAL

Sixteenth season

Copland and His World

August 12–14, 19–21

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The Golden Apple

August 28

Music composed by Jerome Moross
Written by John LaTouche

Sixteenth Annual Bard Music Festival

Copland
and His World

AUGUST 12–14 and AUGUST 19–21, 2005

The Bard Music Festival's sixteenth season explores the musical world of American composer Aaron Copland (1900–90) with concerts, panels, and special events in the Frank Gehry–designed Fisher Center and other venues on Bard's scenic mid-Hudson Valley campus.



FRIDAY, AUGUST 12

PROGRAM ONE

AARON COPLAND, AN AMERICAN MASTER

All-Copland program

SATURDAY, AUGUST 13

PROGRAM TWO

PARIS, BOULANGER, AND JAZZ

Works by Copland, Milhaud, Stravinsky, Thomson, others

PROGRAM THREE

COPLAND, THE EARLY YEARS

Works by Copland, Antheil, Thomson; American Symphony Orchestra, Leon Botstein, conductor

SUNDAY, AUGUST 14

PROGRAM FOUR

COPLAND, ADVOCATE OF CONTEMPORARY AMERICAN MUSIC

Works by Copland, Cowell, Sessions, Ives, Varèse, others

PROGRAM FIVE

VARIETIES OF ENGAGEMENT: THE AMERICAN JEWISH COMPOSERS

Works by Copland, Gershwin, Rodgers, Berlin, Goldmark, others

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FRIDAY, AUGUST 19

PROGRAM SIX

SOUTH OF THE BORDER

Works by Copland, Revueltas, Chávez, Villa-Lobos, others

SATURDAY, AUGUST 20

PROGRAM SEVEN

AARON COPLAND AND THE FOLK REVIVAL

Performance with Peggy Seeger and Mike Seeger

PROGRAM EIGHT

THE LURE OF NEOCLASSICISM

Works by Copland, Stravinsky, Diamond, Carter, Bowles, others

SPECIAL EVENT

COPLAND'S PIANO FANTASY

Performance with commentary by Michael Boriskin

PROGRAM NINE

IN SEARCH OF A NEW NATIONAL VOICE

Works by Copland, Barber, Roy Harris, Kern; American Symphony Orchestra, Leon Botstein, conductor

SUNDAY, AUGUST 21

PROGRAM TEN

TANGLEWOOD AND POSTWAR TENSIONS

Works by Copland, Cage, Boulez, Foss, Del Tredici, Britten, others

PROGRAM ELEVEN

THE TRIUMPH OF THE AMERICAN SYMPHONIC TRADITION

Works by Copland, Cowell, Still, Sessions, others; American Symphony Orchestra, Leon Botstein, conductor

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MUSIC OF WAGNER, SIBELIUS, AND STRAVINSKY

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MUSIC OF MOZART, RAVEL, AND RACHMANINOFF

THIS WEEK'S ANNOTATORS

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Steven Ledbetter, program annotator of the Boston Symphony Orchestra from 1979 to 1998, now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

Scholar/teacher Elizabeth Seitz 's interests range from Schubert to Tito Puente; she has lectured widely on these and many other topics, including MTV as a cultural force in popular music.

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic.

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 9, 23; August 6, 13 — Marc Mandel
July 16, 30; August 20, 27 — Robert Kirzinger



Stu Rosner

2005 Tanglewood

SEIJI OZAWA HALL

Prelude Concert

Friday, July 29, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

KEISUKE WAKAO and CHIKAO INOMATA, oboes
ROBERT SHEENA and MARK McEWEN, oboes and English horns
THOMAS MARTIN and KAI-YUN LU, clarinets
RICHARD RANTI and SUZANNE NELSEN, bassoons
JONATHAN MENKIS, RICHARD MACKEY, and RICHARD SEBRING, horns
ELIZABETH OSTLING and LINDA TOOTE, flutes

MOZART — Divertimento in E-flat, K.166(159d), for two oboes, two clarinets, two English horns, two horns, and two bassoons

Allegro
Menuetto; Trio
Andante grazioso
Allegro

Messrs. WAKAO and INOMATA; Mr. MARTIN and Ms. LU; Messrs. SHEENA and McEWEN; Messrs. MENKIS and MACKEY; Mr. RANTI and Ms. NELSEN

MOZART — Divertimento in F, K.253, for two oboes, two horns, and two bassoons

Theme (Andante) and Variations
Menuetto; Trio
Allegro assai

Messrs. WAKAO and INOMATA; Messrs. MENKIS and MACKEY; Mr. RANTI and Ms. NELSEN



Walter H. Scott

RAFF — Sinfonietta, Opus 188, for two each of flutes, oboes, clarinets, horns, and bassoons

Allegro
Allegro molto
Larghetto
Vivace

Ms. OSTLING and Ms. TOOTE; Messrs. McEWEN and SHEENA; Mr. MARTIN and Ms. LU; Messrs. SEBRING and MENKIS; Mr. RANTI and Ms. NELSEN

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Notes

The type of musical work known as a divertimento, which became quite common during the Classical era (ca. 1760-1800), is pretty well described by the word itself—a diversion, an entertainment, not only for the listener but for the musician as well. Composers of that era, in particular those who, like Haydn and Mozart, were in the employ of a wealthy or powerful patron, were required to provide works of this kind as sole entertainment or as background for other types of activity, such as a banquet or party. The number and type of movement in such a piece was not fixed, although works of three or four movements are probably the most common. The makeup of the ensemble in works dubbed "divertimento" in the Classical period also varies widely; Haydn's divertimenti, for example, ranged from string trios and quartets to not-quite-orchestral dimensions, while those of **Wolfgang Amadè Mozart** (1756-1791) were virtually all for larger chamber forces, with a concentration on wind ensembles.

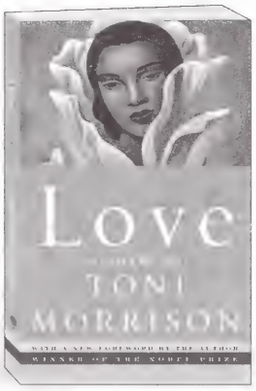
The two Mozart divertimenti for winds on the present program date from the 1770s, when he was in the employ of the powerful Archbishop of Salzburg, Hieronymus Colleredo. Colleredo kept a fine orchestra in which both Mozart and his father Leopold performed, and Wolfgang, already recognized as a brilliant composer as well as performer, supplied many a piece for his employer's entertainment. Apart from several works of this sort, he composed during these few years numerous symphonies, all five violin concertos, and many other pieces of all kinds.

Mozart wrote the Divertimento in E-flat, K.166, in 1773, when he was just seventeen. The piece is in the four-movement form that was just then becoming standard for symphonies, string quartets, and other large-form works of the time, with fast movements in

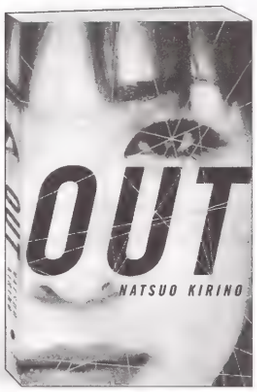
PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.

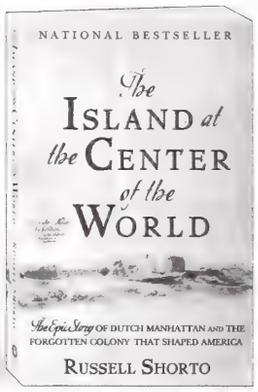
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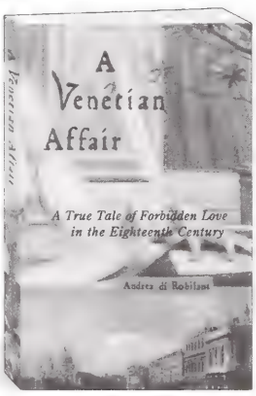
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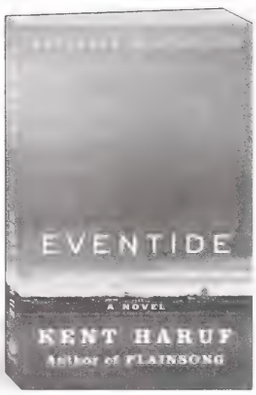
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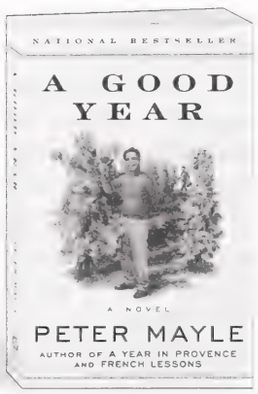
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first and last positions enclosing a Menuet with Trio and a slow movement. The Divertimento in F, K.253, is from three years later, 1776. This time the piece is in three movements, the first being a theme with six variations, the second a Menuet, and the finale an energetic Allegro assai.

* * * * *

Joachim Raff (1822-1882) was among the most popular German composers of his generation, which fell between that of Schumann, Liszt, and Wagner and the younger Brahms. Born in Switzerland to German parents, he decided in his early twenties to become a professional musician, thereafter adopting a peripatetic lifestyle and meeting such great masters as Mendelssohn and Liszt. He later spent several years with Liszt in Weimar, and in fact he may be best-known to many concertgoers as having probably had a hand in the orchestration of Liszt's piano concertos. While in the Liszt orbit he continued to compose music and wrote articles furthering the cause of the Wagner/Liszt-oriented "New German School." He also became close friends with the Wagnerian conductor Hans von Bülow and met such other leading lights as Brahms and Joseph Joachim.

Eventually Raff, feeling himself beginning to wilt in the intensity of the "New German" hothouse, withdrew from Weimar to Wiesbaden, where he spent the rest of his life and wrote most of his important works, including four operas, most of his eleven symphonies, two concertos for violin, and two for cello. In addition to serious concert music he wrote a quantity of lighter "salon" pieces. He composed the Sinfonietta in 1873 during one of the most successful periods of his life, following the excellent reception of his dramatic Symphony No. 5, *Lenore*, in Berlin that same year. A descendant of the wind serenade of Mozart's time (think *Gran Partita*), the work is significant in proportions, in length and heft approaching that of a symphony in spite of the instrumentation, and using the traditional symphonic four-movement pattern. Raff's imagination in blending and reconfiguring the instrumental combinations gives him a large color palette with which to work, and his themes and development are symphonic in scope.

—Robert Kirzinger

ARTISTS

Keisuke Wakao joined the Boston Symphony Orchestra as assistant principal oboe in the fall of 1990, having previously been a member of the New World Symphony since its inaugural season. A native of Tokyo, Mr. Wakao received his performance diploma from the Manhattan School of Music, where he served on the faculty following his graduation in 1987. He performed with the New Japan Philharmonic under Seiji Ozawa in 1985 and made his concerto debut with the Tokyo Symphony Orchestra under Kazuyoshi Akiyama in the summer of 1989. Since that time he has made numerous solo appearances, including performances with the Boston Pops Orchestra under John Williams and the Tokyo City Philharmonic Orchestra. In 1994 he was invited to participate in the chamber music division of the Spoleto Festival

SATURDAY-NIGHT AND SUNDAY-AFTERNOON PRELUDE CONCERTS AT TANGLEWOOD

We call to your attention that, in addition to the Friday-night Prelude Concerts performed each week by members of the Boston Symphony Orchestra and guest artists, there are also Saturday-night and Sunday-afternoon Prelude Concerts offered by the Tanglewood Music Center in Ozawa Hall at 6 p.m. on Saturdays and at 1 p.m. on Sundays. Just as for the Friday-night Prelude Concerts, admission to the TMC Prelude Concerts on Saturdays and Sundays is free of charge to those holding a ticket for the orchestral concert that follows on those days in the Shed, with seating for the Preludes available on a first-come, first-served basis.

in Italy. He made his Tokyo recital debut in September 1997 and performed with pianist Christoph Eschenbach in a recital at Sapporo's Pacific Festival in July 1998. At the Manhattan School, Mr. Wakao studied with Joseph Robinson, principal oboist of the New York Philharmonic, with whom he gave a joint recital in Tokyo in 1984. While a Fellow at the Tanglewood Music Center in 1984 and 1987 he studied with Alfred Genovese and Ralph Gomberg. A finalist in the 1988 Lucarelli International Oboe Competition at Carnegie Hall, Mr. Wakao started the Keisuke Wakao Oboe Camp in Tokyo in 1988 and is currently on the faculty of the New England Conservatory of Music.

Born in Tokyo, oboist **Chikao Inomata** graduated from the Toho Gakuen School of Music with a B.A. and graduate diploma, played principal oboe with the Tokyo Artist Chamber Orchestra for four years, and later studied at the New England Conservatory of Music. He now performs in the Boston area and in New York and has played with the Boston Symphony Orchestra and the Boston Pops since 1995, including tours with the BSO of North America and Europe. In the Boston area, Mr. Inomata also performs with the Pro Arte Orchestra and the Boston Modern Orchestra Project.

Robert Sheena joined the Boston Symphony Orchestra as its English horn player in May 1994, at the start of that year's Boston Pops season. He received his bachelor of music degree from the University of California at Berkeley and his master of music degree from Northwestern University School of Music. During the 1986-87 season he performed frequently with the Chicago Symphony as an extra player. Before joining the BSO he was English horn player and assistant principal oboe of the Hong Kong Philharmonic (1987-1991) and of the San Antonio Symphony (1991-1994). With the BSO he has been featured as English horn soloist in André Previn's *Reflections* and Sibelius's *The Swan of Tuonela*. As part of an ongoing effort to expand the repertoire for his instrument, he gave the world premiere of Gabriel Gould's *Watercolors* for English horn and chamber orchestra, which was commissioned for him by the Albany Symphony and was recorded with that ensemble in November 1998. Mr. Sheena was a Tanglewood Music Center Fellow in 1984. His principal teachers included


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English horn player Grover Schiltz, Chicago Symphony principal oboe Ray Still, and San Francisco Ballet Orchestra principal oboe William Banovetz.

A native of Saskatoon, Canada, and a graduate of the Curtis Institute of Music, **Mark McEwen** joined the oboe section of the Boston Symphony Orchestra in September 1996, having previously served as principal oboe of the Florida Orchestra, the Music Festival of Taipei, and the Orchester Staatsbad Meinberg in Germany. An alumnus of the Tanglewood Music Center, he has also held fellowships at Aspen and with the Colorado Philharmonic. Mr. McEwen is on the faculty of the New England Conservatory of Music

Thomas Martin served as principal clarinet of the Alabama Symphony Orchestra before joining the Boston Symphony in the fall of 1984. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and Peter Hadcock. He participated in master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician and has been heard on "Morning Pro Musica" on WGBH radio. He has appeared in the Chamber Prelude series at Symphony Hall, on the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum.

Already well-known in Taiwan as a soloist and winner of several competitions—as both a pianist and clarinetist—**Kai-Yun Lu** came to the United States to study at the New England Conservatory of Music and pursue a career as a clarinetist. In her sophomore year at NEC she won the school's Concerto Competition, as one of the youngest students in the Conservatory's history ever to win this award. She has performed concertos with the New England Conservatory Symphony Orchestra and the Taipei Symphony Orchestra, and in 1997 was awarded a Fellowship to the Tanglewood Music Center. Currently principal clarinetist of the Hingham Symphony Orchestra, Ms. Lu also performs regularly with the Boston Symphony and the Boston Pops; she has worked under the direction of Seiji Ozawa, James Levine, Sir Simon Rattle, James Conlon, Sir Neville Marriner, Keith Lockhart, and John Williams. Kai-Yun Lu holds bachelor's and master's degrees from the New England Conservatory of Music and an Artist's Diploma from Boston University.

Associate principal bassoonist **Richard Ranti** joined the BSO at the start of the 1989-90 season; he is also principal bassoonist of the Boston Pops Orchestra. Born in Montreal, Mr. Ranti started bassoon at age ten, studying with Sidney Rosenberg and David Carroll. After graduating from Interlochen Arts Academy, he studied with Sol Schoenbach at the Curtis Institute of Music. At nineteen he won the second bassoon position in the Philadelphia Orchestra, spending six years with that orchestra, the last as acting associate principal. A 1982 Tanglewood Music Center Fellow, he has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants. Mr. Ranti can be heard frequently in Boston-area chamber performances, with groups such as the Walden Chamber Players, with whom he has recorded an album of bassoon and string music. He is on the faculty of both the New England Conservatory and Boston University School for the Arts.

Suzanne Nelsen began her studies in Edmonton, Canada, and instantly fell in love with the bassoon. She earned a bachelor's degree in music from McGill University and pursued further study at The Hague Conservatory in Holland, earning a UM degree. Early training included summers at the Banff Festival, National Youth Orchestra of Canada, and the Boris Brott Festival. In 1995, during post-graduate study at McGill, she won a position with the Montreal Symphony. During that same year she joined the faculty of McGill University, as chamber music coach and bassoon professor. She has performed throughout the world as soloist and chamber musician and has recorded numerous CDs with the Montreal Symphony. Ms. Nelsen joined the BSO and Boston Pops Orchestra in the fall of 2000.

Originally from West Orange, New Jersey, and now living in Lincoln, Massachusetts, **Jonathan Menkis** received his bachelor's degree from Ithaca College in 1981, then joined the Sacramento

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Symphony Orchestra as its associate principal horn. He became assistant principal horn with the New Orleans Philharmonic the following season and was appointed to the Boston Symphony Orchestra horn section in 1984. Mr. Menkis has been a member of the Colorado Philharmonic Orchestra, the Colorado Music Festival Orchestra, and the American Wind Symphony Orchestra. He is on the faculty of the New England Conservatory of Music. Mr. Menkis is an occasional soloist in the Boston area and performs chamber music frequently.

Born in Philadelphia, **Richard Mackey** joined the horn section of the Boston Symphony Orchestra in January 1973; he retires from the BSO at the end of the 2005 Tanglewood season, after thirty-two years of service to the orchestra. A Tanglewood Music Center alumnus, he attended the New England Conservatory of Music, where he studied horn with former BSO principal William Valkenier and solfège with Gaston Dufresne, who was a bass player with the Boston Symphony. During his career, Mr. Mackey was also a member of the orchestras of Kansas City, San Antonio, Detroit, New Orleans, Cleveland, and the Japan Philharmonic. Before joining the BSO, he was a freelance musician in the Los Angeles studios for eight years. He also attended the Marlboro Music Festival in Vermont for nine summers. Mr. Mackey's first and continuing musical love is Mozart; he collects scores, facsimiles, books, first and early editions, and just about anything relevant to that composer.

Richard Sebring is associate principal horn of the Boston Symphony Orchestra and principal horn of the Boston Pops Orchestra. Born and raised in Concord, Massachusetts, Mr. Sebring studied at Indiana University, the New England Conservatory of Music, and the University of Washington. In 1979 he was a Tanglewood Music Center Fellow. Previously principal horn of the Rochester Philharmonic, he joined the BSO in 1981 as third horn; he became associate principal horn of the BSO and principal horn of the Boston Pops Orchestra in 1982. Mr. Sebring has been soloist with the Boston Symphony in Boston, at Tanglewood, and on tour; he has also been soloist with the Boston Pops Orchestra. A faculty member at the New England Conservatory of Music, he is also a member of the Walden Chamber Players. Mr. Sebring is an active studio musician whose work was featured prominently in John Williams's score for the motion picture *Saving Private Ryan*.

Elizabeth Ostling joined the Boston Symphony Orchestra as assistant principal flute in September 1994 and was named associate principal flute as of the 1997-98 season, having served as acting principal from March 1995. She is also principal flute of the Boston Pops Orchestra. Ms. Ostling grew up in Ridgewood, New Jersey, and graduated in May 1994 from the Curtis Institute of Music in Philadelphia, where she was a student of Julius Baker and Jeffrey Khaner. During her freshman year at Curtis she won first prize in the quadrennial Koussevitzky Competition for Woodwinds in New York City. As a Tanglewood Music Center Fellow she was featured during Tanglewood's annual Festival of Contemporary Music as soloist in Michael Gandolfi's chamber concerto, *Caution to the Wind*. Ms. Ostling has premiered two works written just for her: Gandolfi's *Geppetto's Workshop* for flute and piano, and (with the Metamorphosen Chamber Orchestra) Dan Coleman's *Pavanes and Symmetries*. As soloist with orchestra she has also appeared with the Boston Pops, the New Jersey Symphony Orchestra, and the Ridgewood Symphony Orchestra in her home town. A frequent performer in solo and chamber recitals, she has also appeared with the Boston Symphony Chamber Players and the Boston Artists Ensemble.

Linda Toote is principal flutist of Boston Lyric Opera and a member of the Boston Pops Esplanade Orchestra. Formerly principal flute with the Atlanta Symphony, the Milwaukee Symphony, and the Santa Fe Opera Orchestra, she has also served on the faculty of Emory University. Locally she performs with the Boston Symphony and Boston Pops, Musica Viva, Collage New Music, and the Boston Artists Ensemble; she is a faculty member at Boston University. Ms. Toote is a graduate of the Mannes College of Music, where she studied with John Wion, and was a student of Thomas Nyfenger at Yale University. Her recordings as solo flute include many symphonic works with the Atlanta Symphony on the Telarc label.



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CHARLES DUTOIT conducting

WAGNER — Overture to *The Flying Dutchman*

SIBELIUS — Violin Concerto in D minor, Opus 47

Allegro moderato
Adagio di molto
Allegro ma non troppo

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STRAVINSKY — *Le Sacre du printemps*, Pictures from pagan Russia

Part I: The Adoration of the Earth

Introduction—Auguries of spring (Dances of the young girls)—Mock abduction—Spring Khorovod (Round dance)—Games of the rival clans—Procession of the wise elder—Adoration of the earth (The wise elder)—Dance of the earth

Part II: The Sacrifice

Introduction—Mystical circles of the young girls—Glorification of the chosen victim—The summoning of the ancients—Ritual of the ancients—Sacrificial dance (The chosen victim)

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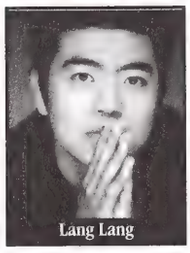

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- **Emanuel Ax, pianist**
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- **Dmitri Hvorostovsky, baritone**
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NOTES ON THE PROGRAM

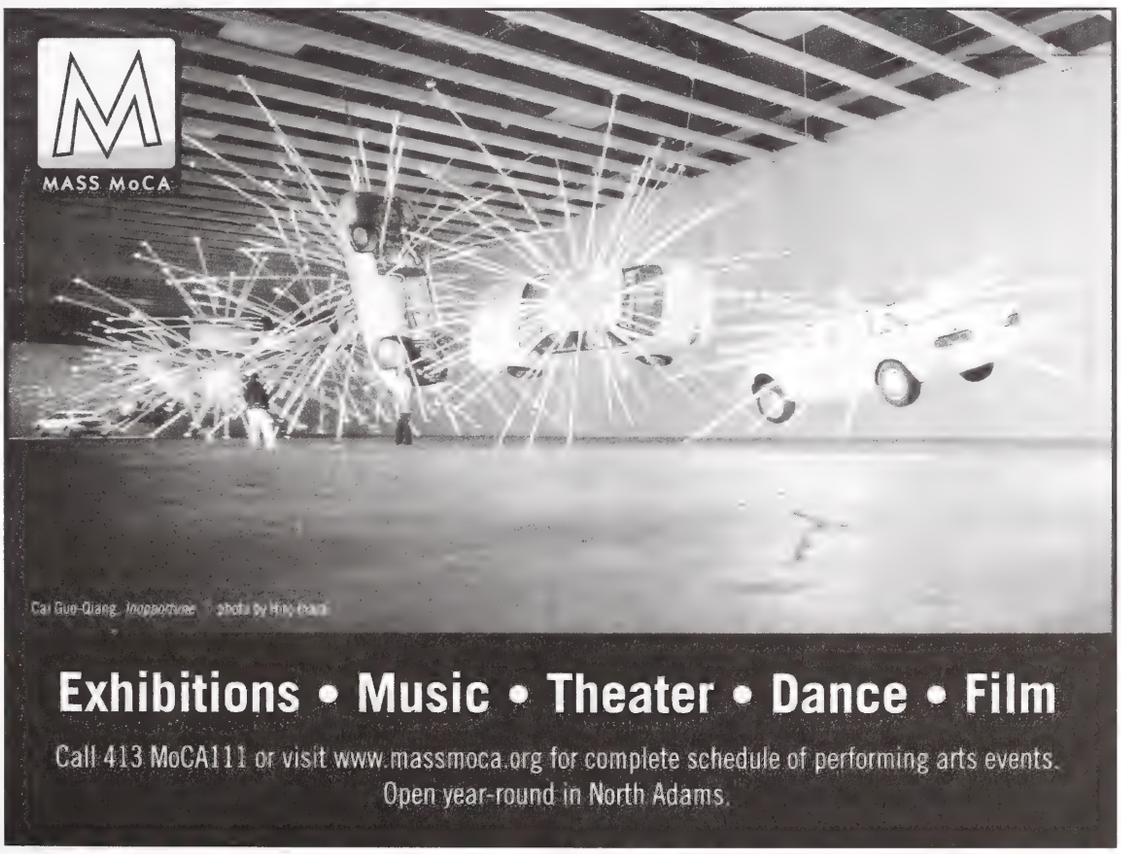
Richard Wagner (1813-1883)
Overture to *The Flying Dutchman*

First performance of the opera: January 2, 1843, Dresden, Wagner cond. *First BSO performance of the overture*: May 1886 ("Popular Concert"), Wilhelm Gericke cond. *First Tanglewood performance of the overture*: August 12, 1939, Serge Koussevitzky cond. *Most recent Tanglewood performance of the overture*: July 22, 2000, James Conlon cond.

In his earliest works for the stage, Wagner moved from one model to another with almost bewildering rapidity—Weber and Marschner for *Die Feen* (1833-34), Auber and Donizetti for *Das Liebesverbot* (1834-36), and Meyerbeer for *Rienzi* (1837-40), his first real success—giving him the experience of writing for the stage in every style going in the 1830s. But none was satisfactory to him. Coming soon after *Rienzi*, *The Flying Dutchman* marked an astonishing advance in the development of the composer's personality and dramatic concerns. Indeed, from our vantage point, we can perceive several ways in which *Dutchman*, for the first time, shows us the "real" Wagner, though a Wagner whose style would develop markedly in the years to come. Already we find the characteristic theme of the protagonist's redemption through the unquestioning love of a woman, a theme that returns time and time again in Wagner's music. And we find the repeated use of characteristic thematic ideas (later called *leitmotifs*) to recall characters, incidents, or psychological states.



The vividness of the music associated with the sea and its stormy countenance is surely



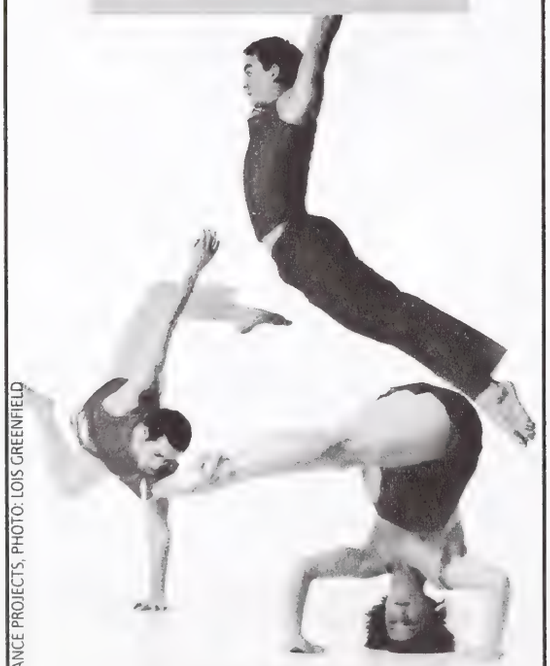
a reflection of Wagner's own dangerous and uncomfortable voyage in 1839 when, trying to avoid his creditors, he embarked at Riga with his wife and their Newfoundland dog on a voyage for England and, ultimately, Paris. The ship, which had no accommodations for passengers, encountered a fearful Baltic storm and took shelter on the coast of Norway. As he recalled later in his biography *Mein Leben*:

> The passage through the Norwegian fjords made a wondrous impression on my fancy. A feeling of indescribable content came over me when the enormous granite walls echoed the hail of the crew as they cast anchor and furled the sails. The sharp rhythm of this call clung to me like an omen of good cheer, and shaped itself presently into the theme of the seamen's song in my *Flying Dutchman*.

The Flying Dutchman tells the story of a Dutch sea captain condemned by his own curse to sail with his crew for all eternity until he finds a woman who will love him faithfully until death. Every seven years he is allowed a respite to seek such a woman. The overture is tautly constructed on thematic ideas from various parts of the opera, but the main themes at the outset (a horn theme representing the Dutchman, heard first over tremolo strings; and a sweetly consoling melody for English horn) both come from the heroine Senta's ballad recounting the Dutchman's legend, the first music Wagner composed for the score. These two ideas contend musically in a developmental passage

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that suggests the stormy sea and the storms in the Dutchman's heart. Suddenly the horns blare out a three-note figure in unison, silencing the orchestra—the call of the Norwegian sailors. Gradually the mood turns cheerier, as the storm dissipates and the sailors dance (to music taken literally from the third act of the opera). This is but a brief respite, for soon the dramatic and musical contest begins again, now with three elements—the Dutchman, the sailors' dance, and Senta's prayers. This dramatic interpretation of the story to follow finally culminates in a D major coda, in which Senta's prayer becomes a shout of triumph, giving way (in an ending added by the mature Wagner years later) to ecstatic music representing the transfiguration of Senta and the Dutchman that occurs at the very end of the opera.

—Steven Ledbetter

Jean Sibelius (1865-1957)
Violin Concerto in D minor, Opus 47

First performance of original version: February 8, 1904, Helsinki, Sibelius cond., Viktor Nováček, soloist; *of revised version*: October 19, 1905, Berlin, Richard Strauss cond., Karl Halir, soloist. *First BSO performance*: April 1907, Karl Muck cond., Maud Powell, soloist. *First Tanglewood performance*: August 5, 1960, Charles Munch cond., Ruggiero Ricci, soloist. *Most recent Tanglewood performance*: July 13, 2003, Kurt Masur cond., Sarah Chang, soloist.

In no violin concerto is the soloist's first note—delicately dissonant and off the beat—so beautiful. Indeed, in September 1902, Sibelius wrote to his wife that he had just had "a marvelous opening idea" for such a concerto. But even with that inspired start, the history of the work was troubled. Sibelius was drinking heavily and seemed virtually to be living at Kämp's and König's restaurants. He was limitlessly resourceful when it came to finding ways of running from this work in progress. He behaved outrageously to Willy Burmester, the German violinist who had been concertmaster in Helsingfors for a while in the '90s, who admired Sibelius and was ambitious on his behalf, who stirred him up to compose a violin concerto, and who of course hoped to give its first performance. Sibelius sent the score to Burmester ("Wonderful! Masterly! Only once before have I spoken in such terms to a composer, and that was when Tchaikovsky showed me his concerto!"), let word get about that the work would be dedicated to him, but at the same time pushed for a premiere at a time when Burmester was not free or would not have had time to learn a piece that in its original form was still more difficult than it is now. Viktor Nováček—not to be confused with the better-known Ottokar Nováček, composer of a popular *Perpetuum mobile*—was a violin teacher of no distinction and without reputation as a performer. That he would fail with the concerto was a foregone conclusion, yet that was the destructive path Sibelius chose. After the premiere, Burmester offered his services once again for a series of performances in October 1904—"All my twenty-five years' stage experience, my artistry and insight will be placed to serve this work…I shall play the concerto in Helsingfors in such a way that the city will be at your feet"—only to find himself passed over again, this time in favor of Karl Halir, concertmaster in Berlin, a former member of the famous Joachim Quartet, and himself a quartet leader of great distinction. Moreover, the dedication finally went to Ferenc von Vecsey, a Hungarian violinist born in 1893, who, in his prodigy days, had been one of the concerto's earliest champions.



From Bach to Bartók, many of the great keyboard concertos have been written by



PHOTOGRAPHY: STU ROSNER

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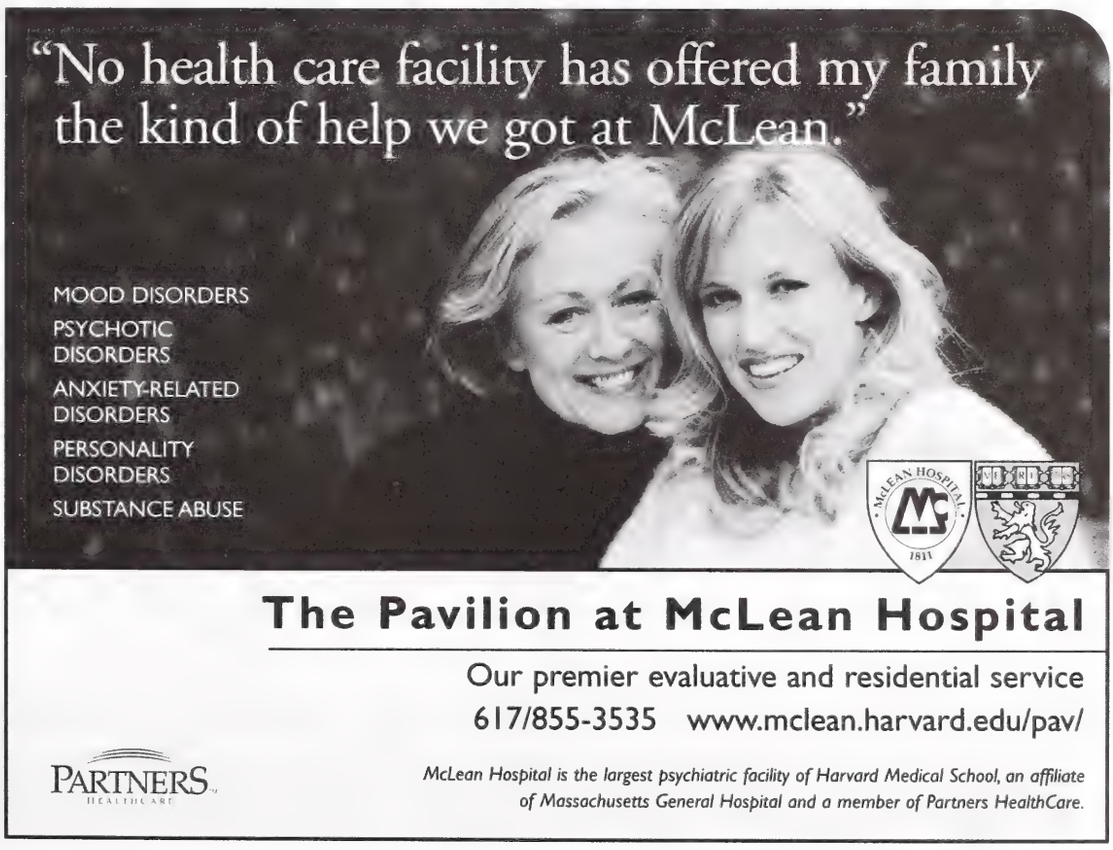
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composers for themselves. Rather more of the significant violin concertos have been written for others to play. Sibelius wrote his for a kind of ghostly self. He was a failed violinist. He had begun lessons late, at fourteen, but then, "the violin took me by storm, and for the next ten years it was my dearest wish, my overriding ambition to become a great virtuoso." In fact, aside from the handicap of the late start and the provincial level of even the best teaching available to him in Finland, he had neither the gift of physical coordination nor the appropriate temperament. In 1890-91, when he was studying composition in Vienna with Robert Fuchs and Karl Goldmark, he played in the orchestra at the conservatory (its intonation gave him headaches) and on January 9, 1891, auditioned for the Vienna Philharmonic. "When he got back to his room," we read in Erik Tawaststjerna's biography, "Sibelius broke down and wept. Afterwards he sat at the piano and began to practice scales." With that he gave up, though a diary entry for 1915 records a dream of being twelve and a virtuoso. The concerto is, in any event, imbued both with his feeling for the instrument and the pain of his farewell to his "dearest wish" and "overriding ambition."

The two violin concertos that most extraordinarily explore the structural and expressive potential of cadenzas are Elgar's and Schoenberg's. Without intending anything as theatrical or fantastic, Sibelius assigns a role of unprecedented importance to his first-movement cadenza, which, in fact, takes the place and function of the development section. What leads up to that crucial point is a sequence of ideas beginning with the sensitive, dreamy melody that introduces the voice of the soloist and continuing (via a short cadenza of a conventional sort) with a declamatory statement upon which Sibelius's mark is ineluctable, an impassioned, superviolinistic recitation in sixths and octaves, and so to a long *tutti* that slowly subsides from furious march music to wistful pastoral to darkness. Out of that darkness the cadenza erupts. It is an occasion for sovereign bravura, and at the same time it is brilliantly, imaginatively, and economically composed. Whether



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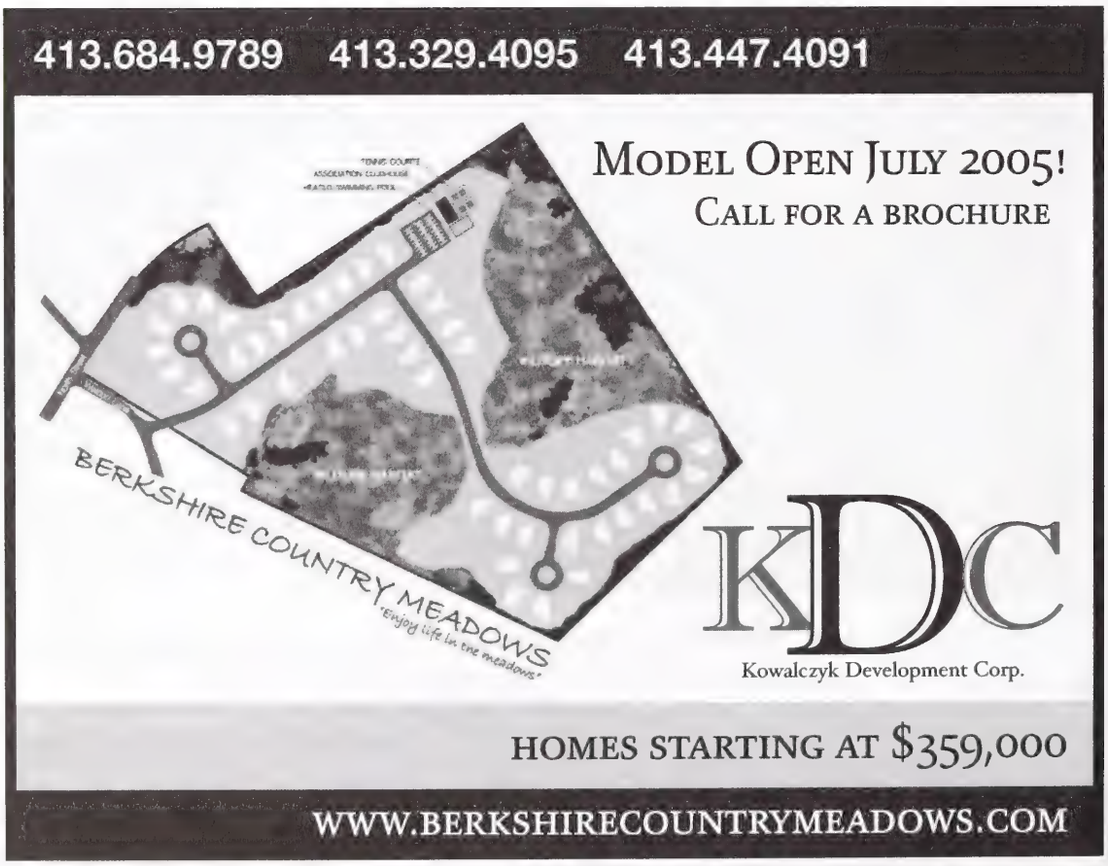
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comparing his own work with the Brahms concerto, which he first heard in Berlin in January 1905, or, many years later, with the Prokofiev D major, Sibelius set store by having composed a soloistic concerto rather than a symphonic one. True, there is none of the close-knit dialogue characteristic of the greatest classical concertos from Mozart to Brahms: Sibelius opposes rather than meshes solo and orchestra (or the orchestra as accompanist). True also that the Sibelius is one of the really smashing virtuoso concertos. It would be a mistake, though, to associate it with the merely virtuosic tradition represented by the concertos of, say, Tchaikovsky and Bruch (and perhaps even the elegant Mendelssohn). This first movement with its bold sequence of disparate ideas, its quest for the unity behind them, its drastic substitute for a conventional development, its recapitulation that continues to explore, rearrange, and develop, its wedding of violinistic brilliance to compositional purposes of uncommon originality, is one in which the breadth of the symphonist is not to be mistaken.

The second and third movements proceed from another level of ambition, which does not mean, however, that the Adagio is anything other than one of the most moving pages Sibelius ever achieved. Between its introductory measures and the main theme there is a fascinating disparity. Clarinets and oboes in pairs suggest an idea of rather tentative tone (and surprisingly Wagnerian cast), a gentle beginning leading to the entry of the solo violin and to a melody of vast breadth. It is to be played *sonoro ed espressivo*. It speaks in tones we know well and that touch us deeply, and it took me years of knowing it before I realized that the world, the gesture it evokes is Beethoven's, and particularly the Cavatina in the B-flat quartet, Opus 130. Sibelius himself never found, perhaps never sought such a melody again: this, too, is farewell. Very lovely, later in the movement, is the sonorous fantasy that accompanies the melody (now in clarinet and bassoon) with scales, all *pianissimo*, broken octaves moving up in the violin, and the



soft rain of slow scales in flutes and plucked strings.

"Evidently a polonaise for polar bears," said Donald Francis Tovey of the finale. The charmingly aggressive main theme was an old one, going back to a string quartet from 1890. As the movement goes on, the rhythm becomes more and more giddily inventive, especially in matters of the recklessly across-the-beat bravura embellishments the soloist fires over the themes. It builds a drama that evokes the Dvořák D minor symphony Sibelius so much enjoyed when he heard it in Berlin in 1890, to end in utmost and syncopated brilliance.

—Michael Steinberg

Igor Stravinsky (1882-1971)
The Rite of Spring

First performance: May 29, 1913, Paris, Pierre Monteux cond. *First BSO performance*: January 1924, Pierre Monteux cond. *First Tanglewood performance*: August 12, 1939, Serge Koussevitzky cond. *Most recent Tanglewood performance by the BSO*: July 19, 1997, James Conlon cond.

Almost singlehandedly responsible for revealing the riches of Russian art, music, theater, and ballet to the world at large, Sergei Diaghilev was without question the most influential impresario of the twentieth century. Having first arranged a Russian art exhibit in Paris in 1906, he followed up with a series of concerts of Russian music and then Mussorgsky's powerful opera, *Boris Godunov*. In a particularly bold move, in 1909 he traveled to Paris with a complete troupe of set designers, costumers, choreographers, dancers, and composers to introduce the French to Russian ballet. The artistic world would never be quite the same.



Although not a performing artist himself, Diaghilev had the uncanny ability to find and nurture artistic talent. Indeed, his ballet troupe included such luminaries as choreographers Mikhail Fokine and Vaslav Nijinsky, set designers Leon Bakst and Alexandre Benois, and the 27-year-old composer, Igor Stravinsky. Diaghilev had first come in contact with Stravinsky in 1909, when he attended the premiere of two of the composer's most dazzling orchestral works, *Scherzo fantastique* and *Fireworks*. Recognizing an original voice, Diaghilev immediately invited the composer to join his company. Thus began one of the most fruitful artistic collaborations of the last century.

Stravinsky's first ballet for Diaghilev was *The Firebird* (*L'Oiseau de feu*), based on a Russian fairy story and choreographed by Mikhail Fokine. Collaborating closely with all the other artists involved in the project, he completed the score in a mere seven months. Narrative, choreography, set design, and costumes all developed in tandem with the music, establishing a collaborative pattern that would be repeated again and again throughout Stravinsky's career. *Firebird* garnered rave reviews when it was premiered in Paris in June 1910 and added Stravinsky's name to the vocabulary of the Parisian artistic community.

The musical language of *Firebird* is firmly rooted in 19th-century melodic and harmonic practice, but there are moments where we catch a glimpse of procedures that Stravinsky would employ in his later scores. Particularly notable are his use of exotic scales to represent the story's magical dimension and his subtle handling of syncopation and cross accents. In addition, Stravinsky required what he himself called a "wastefully large" orchestra (including an independent stage band, three

harps, and a huge percussion section) to create brilliant, often breathtaking effects. Little wonder that *Firebird* remains one of Stravinsky's most popular scores today.

Stravinsky's next ballet for Diaghilev, *Petrushka* (1911), was a collaboration with Alexandre Benois. As Stravinsky explained, "in composing the music, I had in my mind a distinct picture of a puppet, suddenly endowed with life." Stravinsky's sensitivity to the coordination of music and choreography, already evident in *Firebird,* became even more finely tuned just as the movements and emotions of the characters found perfect expression in the music. The orchestra is leaner than before, but Stravinsky compensated with unusual combinations of instruments, including the piano, a newcomer to the symphony orchestra. In the first tableau, Stravinsky depicts the bustle of a pre-Lenten Russian fair by juxtaposing colorful blocks of musical material, often abruptly shifting from one to another. Stravinsky once said that "the success of *Petrushka* was good for me in that it gave me the absolute conviction of my ear." It was, however, with the next ballet, *Le Sacre du printemps*, that Stravinsky's place as the foremost composer of his day was secured.

While Paris eagerly awaited his next ballet, Stravinsky took two years to prepare the work, his most daring score to date. As with *Petrushka,* the impetus for composition was a visual image. In 1911, Stravinsky had a fleeting vision of a young girl dancing herself to death while surrounded by village elders in a pagan Russian ritual. He then turned to his friend Nikolai Roerich, a painter and noted scholar in ancient Russian rites, and together they worked at a depiction of the ancient ritual that had attracted Stravinsky so profoundly. Having grown up in St. Petersburg, Stravinsky remembered the cracking of the ice over the rivers when spring arrived and the din that reverberated throughout the city. For him, the coming of spring was a violent occurrence: it seemed "to begin in an hour and was like the whole earth cracking."

Roerich and Stravinsky divided the ballet into two parts, each beginning with an introduction. The action of the ballet was meant to depict the actual ritual of sacrifice; to this end, Stravinsky included no mime in the work, only dance. Each half contained a climactic set piece, thereby providing the ballet with two dramatic high points, and allowing for innovative and daring choreography. Vaslav Nijinsky, the star dancer in the Ballets Russes, and well known to Parisian audiences for his controversial roles (most notably the faun in Debussy's *Prélude à l'Apres midi d'un faune*), was asked to choreograph the ballet. After intensive rehearsals, at which







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both choreographer and composer were present, the piece was ready.

The premiere on May 29, 1913, led by Pierre Monteux at the Théâtre des Champs-Élysées, precipitated one of the most infamous riots in the history of Western music. During the introduction, even before the curtain rose, members of the audience began to hiss and shout. The strange orchestration and unusual harmonies, with the bassoon in its highest register and unresolved chords supporting the opening melodic line, both contributed to the tension in the theater. At first there were only isolated outbursts of laughter and mild protests, but as the curtain rose revealing a completely new approach to costuming and choreography, the commotion intensified. Once the caterwauling began, it never stopped.

Opposing factions in the audience began to bicker, some calling for the ballet to cease and others for silence so it could continue. Diaghilev attempted to stop the commotion by flicking the lights off and on, managing only to create an even more charged atmosphere. Because of the deafening noise, Nijinsky was forced to scream the count to the dancers while standing on a chair behind the curtain. When violence broke out the police were called in. Stravinsky stormed out of the theater after the performance, furious that his work had not been given a thorough hearing. The next day the riot made the front pages of the Parisian newspapers.

What caused such a ruckus and why did the new ballet make such a violent impression? Some scholars have suggested that Diaghilev actually instigated the riot through the strategic placement of paid "protestors" in hopes of receiving good press coverage. Even this, however, does not fully explain the audience's violent reaction to the work.

Perhaps the audience was subjected to too much novelty at once, for it was not just the score that displayed an unfamiliar idiom, but also the scenario, the choreography, and even the costumes. In an attempt to depict prehistoric people, Nijinsky introduced gestures as alien to classical ballet as Stravinsky's harmonies were to traditional musical practice. The dancers often stood knock-kneed with toes turned and stomped around flat-footed, leading the outraged audience to think that the art of ballet itself was under siege.

Stravinsky's music drew heavily on folk song, though in later years he often tried to downplay his dependence upon it. Recent research on the *Rite* has uncovered much of this original folk material, though it is sometimes difficult to ascertain exactly what he borrowed. In general, Stravinsky treated the preexistent folk music as raw material, excising and utilizing gestures, melodic fragments, and patterns as he saw fit and, in the process, transforming the original into something entirely new for the ballet. Stravinsky's real interest in these tunes lay in their potential for rhythmic manipulation, a very different procedure from that in *Petrushka*.

What is particularly revolutionary in the *Rite,* then, is not Stravinsky's borrowing of folk song, but his transformation of it. There is an unprecedented use of dissonance in the piece, even though Stravinsky himself said that the use of nine-note chords was not particularly new. The accents and displaced rhythms that he superimposed on these chords, however, made for something genuinely unique. At times, he builds unstable rhythmic cells to which others are gradually added, resulting in a shifting sense of meter. Other composers had used similar techniques, but none with the energy and violence of Stravinsky, who fires these rhythmic cells at the audience in explosive combinations.

The *Rite* was performed in London several weeks after the notorious premiere and was revived in 1920 with new choreography by Massine. Unfortunately, Nijinsky's choreography does not survive, though in 1987 the Joffrey Ballet attempted to reconstruct the original from reminiscences of living witnesses and performers,

period photographs, and notations in the score itself—an exercise that received mixed reviews.

By the 1930s, the *Rite* was often performed as a concert piece; it has since remained a staple of the orchestral repertory, maintaining its power and savage beauty despite the absence of dancers. Time has not dulled its cutting-edge quality. Indeed, the *Rite* sounds new, even to our 21st-century ears. What was originally interpreted in 1913 as an attack on art in fact represented a daring vision of what art could say and how it could say it.

—Elizabeth Seitz

GUEST ARTISTS

Charles Dutoit



Since his debut with the Philadelphia Orchestra in 1980, renowned conductor Charles Dutoit has been invited each season to conduct all the major orchestras of the United States. He has also performed regularly with all the great orchestras of Europe, the Israel Philharmonic, and all the major orchestras of Japan, South America, and Australia. He has recorded extensively for Decca, Deutsche Grammophon, EMI, Philips, CBS, Erato, and other labels with American, European, and Japanese orchestras. His more than 170 recordings, half of them with the Montreal Symphony, have garnered more than forty awards and distinctions around the world. For 25 years (1977 to 2002) Mr. Dutoit was artistic director of the Montreal Symphony Orchestra. Since 1990 he has been artistic director and principal conductor of the Philadelphia Orchestra's summer festival at the Saratoga Performing Arts Center in upstate New York. Between 1990 and 1999 he directed that orchestra's summer series at the Mann Music Center in Philadelphia, also leading them in a series of distinctive recordings. From 1991 to 2001 he was music director of the Orchestre National de France. In 1996 he was appointed principal conductor, and in 1998 music director, of the NHK Symphony Orchestra (Tokyo). When still in his early twenties, Mr. Dutoit was invited by Karajan to lead the Vienna State Opera. He has since conducted at Covent Garden, the Metropolitan Opera, and the Deutsche Oper Berlin, and led a highly acclaimed new production of Berlioz's *Les Troyens* at Los Angeles Music Center Opera. In 2003 he initiated a cycle of Wagner's operas (*The Flying Dutchman* and the complete *Ring*) at the Teatro Colón in Buenos Aires. Mr. Dutoit also works closely and frequently with student orchestras including the Orchestra of the Curtis Institute, the Juilliard Orchestra, the Civic Orchestra in Chicago, and the UBS Verbier Festival Orchestra in Switzerland. He was artistic director of the Sapporo Pacific Music Festival for

Stu Rosner



three seasons and is currently music director of both the Miyazaki International Music Festival in Japan and the Canton International Summer Music Academy (CISMA) in Guangzhou (Canton), China. For NHK Television in Japan he has made ten documentary films for a series entitled "Cities of Music" featuring ten musical capitals of the world. Charles Dutoit was invested in 1988 as Officier and in 1996 as Commandeur de l'Ordre des Arts et des Lettres by the French government. He is an Honorary Citizen of the City of Philadelphia; has been named Grand Officier de l'Ordre National du Québec; has received two awards from the Canadian Conference of the Arts in recognition of his distinguished service and exceptional contributions to music in Canada; and in 1998 was invested as Honorary Officer of the Order of Canada, the country's highest award of merit. Charles Dutoit was born in Lausanne, Switzerland; his extensive musical training included violin, viola, piano, percussion, history of music, and composition at the conservatoires and music academies of Geneva, Siena, Venice, and Boston. A globetrotter motivated by his passion for history and archaeology, political science, art, and architecture, he has so far visited 172 countries. He maintains residences in Switzerland, Paris, Montreal, Buenos Aires, and Tokyo. Charles Dutoit made his Boston Symphony debut at Symphony Hall in February 1981 and his Tanglewood debut in August 1982. His most recent BSO appearances were for two Tanglewood concerts in August 2004 and subscription performances that October.

Lisa Batiashvili



Now in her mid-twenties, Georgian-born violinist Lisa Batiashvili has already had great success throughout Europe, North America, Australia, and the Pacific Rim territories, following a series of highly acclaimed debuts with such ensembles as the Chicago, Bayerischer Rundfunk, and Tokyo symphony orchestras and the Cleveland Orchestra, recitals at London's Wigmore Hall and at the Châtelet in Paris, and a performance at the London Proms with Osmo Vänskä and the BBC Scottish Symphony. A graduate of the BBC's "New Generation Artists" scheme, she made a debut recording of music by Brahms, Schubert, and Bach for EMI, which was named one of the best CDs of 2001 by *BBC Music* magazine. In August 2003 she was named winner of the Schleswig-Holstein Music Festival's Leonard Bernstein Award. Ms. Batiashvili works with such leading conductors as Ashkenazy, Dohnányi, Dutoit, Eschenbach, Mikko Franck, Alan Gilbert, Paavo Järvi, Mehta, Norrington, Sakari Oramo, and Temirkanov. The 2004-05 season included her Berlin Philharmonic and New York Philharmonic debuts. Additional orchestra engagements include the Philharmonia, London Symphony, Royal Concertgebouw, Finnish Radio Symphony, Orchestre de Paris, NHK Symphony, Boston Symphony, Chicago Symphony, Philadelphia Orchestra, Los Angeles Philharmonic, St. Petersburg Philharmonic, and Camerata Salzburg. She is also much in demand as a chamber musician, working together with Adrian Brendel, Milana Chernyavska, Till Fellner, Alban Gerhardt, and Steven Osborne. Lisa Batiashvili came to international attention in the 1995 Sibelius Competition in Helsinki where, at age sizteen, as the youngest competitor, she was awarded second prize. She has studied with Ana Chumachenko at the Musikhochschule in Munich (her home city since 1994) and with Mark Lubotsky at the Musikhochschule in Hamburg. She plays the 1709 Engleman Stradivarius, kindly loaned by the Nippon Music Foundation. She makes her BSO debut with tonight's performance.

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HANS GRAF conducting

RAVEL — *Le Tombeau de Couperin*

Prélude
Forlane
Menuet
Rigaudon

RAVEL — *Shéhérazade*, Three poems for voice and orchestra

Asie (Asia)
La Flûte enchantée (The enchanted flute)
L'Indifférént (The indifferent one)

FREDERICA VON STADE

Text and translation begin on page 29.

CANTELOUBE — Selections from *Songs of the Auvergne*

Baïlèro
Chut, chut
Uno jionto postouro
Lo fiolairé
Lou coucut

Ms. VON STADE

Text and translation begin on page 32.

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TCHAIKOVSKY Symphony No. 6 in B minor, Opus 74, *Pathétique*

Adagio—Allegro non troppo
Allegro con grazia
Allegro molto vivace
Adagio lamentoso—Andante

NOTES ON THE PROGRAM

Maurice Ravel (1875-1937)
Le Tombeau de Couperin

First performance of orchestral suite (the work having been composed originally for piano): February 28, 1920, Rhené-Baton cond. *First BSO performance*: November 1920, Pierre Monteux cond. (first American performances). *First Tanglewood performance*: July 26, 1953, Charles Munch cond. *Most recent Tanglewood performance*: August 3, 2001, David Robertson cond.

During the sixteenth and seventeenth centuries French poets frequently wrote short poems—or assembled collections of such poems—commemorating the death of a notable person. Such poems were called "*tombeaux*" ("tombstones"). Usually the deceased person to be so honored was of the high nobility, though occasionally the death of a great poet, like Ronsard, might generate an outpouring of literary tributes. During the seventeenth century the *tombeau* tradition was adopted by French composers, who wrote their works most frequently for solo lute or solo harpsichord, usually in the form of a slow, stately dance movement. A group of French composers in the late nineteenth and early twentieth centuries, concerned with recapturing some of the history of the French musical tradition, began reusing the neoclassical dance forms in their compositions. Ravel was the first to reuse the term *tombeau*, in his tribute to his great predecessor François Couperin (1668-1733), whose music shares with Ravel's own a characteristic concern for grace, elegance, and decoration.



The original piano-solo version of *Le Tombeau de Couperin* occupied Ravel for some three years, on and off, during the devastating course of World War I, which was personally shattering to him. The piano work was a *tombeau* not only to the Baroque composer Couperin but also to deceased friends—each of the six movements was dedicated to a victim of the war. The piano version contained the following sections: Prélude, Fugue, Forlane, Rigaudon, Menuet, and Toccata. When Ravel decided to orchestrate the work in 1919, he omitted the Fugue and Toccata entirely and reversed the positions of the Menuet and Rigaudon.

The music of Ravel's *Tombeau* is not really an evocation of Couperin's own style—not even in a very extended way. Ravel simply hoped to pay tribute to the entire French musical tradition (then evidently under attack—culturally as well as militarily—from

Germany). In its orchestral guise, the Prélude, with its running sixteenth-note figurations, makes extended demands on the articulation and breath-control of the woodwind players, especially the oboist. The Forlane is fetchingly graceful, delicate, and highly polished. (Oddly enough, given Ravel's evident intention of commemorating French music, the *forlane* is an old dance from Italy, not France!) Ravel was evidently especially fond of the Menuet, which was the last music to be seen on his music rack when he died in 1937. And the Rigaudon, with its brassy outbursts, brings the *Tombeau* to a cheerful and lively conclusion.

—Steven Ledbetter

Maurice Ravel
Shéhérazade, Three poems for voice and orchestra

First performance of orchestral version (the work having been composed originally with piano in 1903): May 17, 1904, Paris, Société Nationale, Alfred Cortot cond., soprano Jane Hatto, soloist. *First BSO performance*: February 1924, Pierre Monteux cond., Vera Janacopulos, soloist. *First Tanglewood performance*: August 8, 1953, Leonard Bernstein cond., Jennie Tourel, soloist. *Most recent Tanglewood performance*: July 13, 1996, Seiji Ozawa cond., Jessye Norman, soloist.

Ravel inherited from his mother, whose early years were spent in Madrid, a strong feeling for the people, folklore, and music of Spain. His father, a Swiss civil engineer who played an important role in the development of the automobile, instilled in both sons—the elder Maurice and the three-years-younger Edouard, who would go on like his father to become an engineer—a love for things mechanical, frequently accompanying them on visits to factories of all sorts. That the boy Maurice would undertake a musical career seemed clear from the start; the only question was whether he would become a concert pianist or a composer. Following lessons in piano, harmony, counterpoint, and composition, he was enrolled in the preparatory piano division of the Paris Conservatoire in November 1889, but his early years there were marked by a succession of academic failures; he was finally expelled in July 1900, though he continued to audit the classes of his "dear teacher" Gabriel Fauré, to whom he would later dedicate his *Jeux d'eau* for piano and his String Quartet.

On five occasions, Ravel competed for the Grand Prix de Rome, a state-subsidized prize designed to further the winning composer's artistic development with a four-year

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stipend, the first two years to be spent at Rome's Villa Medici. In May 1905 he tried for the last time (he had recently turned thirty, the age limit for the competition)—and was not even admitted to the finals! There was an uproar: debate among the music critics was heated, the news made the front pages, and the integrity of the jury was suspect, especially considering that all six finalists were pupils of one of the judges, Charles Lenepveu, who was a professor of composition at the Conservatoire. Without question, a variety of musical/political factors was involved. Ravel was by now a prominent figure in Parisian musical life, recognized as the leading composer of his generation and presumable successor to Debussy. But at the same time, his preliminary submission for the 1905 Grand Prix contained enough errors and infractions to suggest that he was being flippant, scornful, or both, and his teachers had frequently and consistently found him lacking in discipline despite his natural talents.



Ravel's first published work was the *Menuet antique* of 1895, published in 1898. His formal debut as a composer came at the Société Nationale concert of March 5, 1898. By the time of the 1905 Prix de Rome affair his list of works included, among other things, the *Pavane for a dead Infanta* (1899), *Jeux d'eau* (1901), the String Quartet (1902-03), and the *Shéhérazade* song cycle. The decade preceding the outbreak of World War I was one of astounding and virtually uninterrupted productivity, witnessing the creation of such compositions as the Sonatine and *Miroirs* (1905), the *Histoires naturelles* (1906), *Mother Goose* (1908-10), the *Valses nobles et sentimentales* (1911), *Daphnis et Chloé* (1909-12), and the Trio for piano, violin, and cello (1914). During this time, too, Ravel established his lifelong relationship with the publishing company of August and Jacques Durand, founded his own Société Musicale Independante for the performance of new music, and began to be known outside his native country.

Sidonie-Gabrielle Colette, who was to be Ravel's librettist for the opera *L'Enfant et les sortilèges* (1920-25), has left a description of the composer from the early years of the century: "He wore side-whiskers! Yes, side-whiskers! And a thick crop of hair accentuated the contrast between his large head and tiny body. He had a taste for conspicuous ties and shirt-frills. While anxious to attract attention, he was afraid of criticism... Secretly, he was probably shy; his manner was aloof and his way of speaking somewhat curt." We also learn a great deal about Ravel from the journal of his friend and Conservatoire classmate, the pianist Ricardo Viñes, who introduced much of Debussy's and Ravel's piano music in the course of his own career. With Viñes, Ravel was a member of the *Apaches* ("hooligans"), a group of young intellectuals who saw themselves as artistic outcasts and who met regularly from around the turn of the century until the beginning of World War I to discuss painting, poetry, and music. Another member of the *Apaches* was the poet, painter, art critic, and composer Tristan Klingsor, whose real name was Arthur Justin Léon Leclère and from whose collection of one hundred poems entitled *Shéhérazade* Ravel drew the texts for his own *Shéhérazade* composed in 1903.*

When Klingsor's collection appeared earlier that year, Ravel was instantly taken with the Oriental lure of his fellow-*Apache*'s poetry and immediately chose three of the poems for musical setting. Klingsor was surprised at Ravel's choice of *Asie* (*Asia*), feeling that that poem's length and narrative form would pose considerable difficulty, but Ravel was

*Ravel's first orchestral composition was a *Shéhérazade* overture composed for a projected opera in 1898. The overture was premiered to prevailingly negative reaction in May 1899, one critic suggesting that Ravel "think more often of Beethoven."

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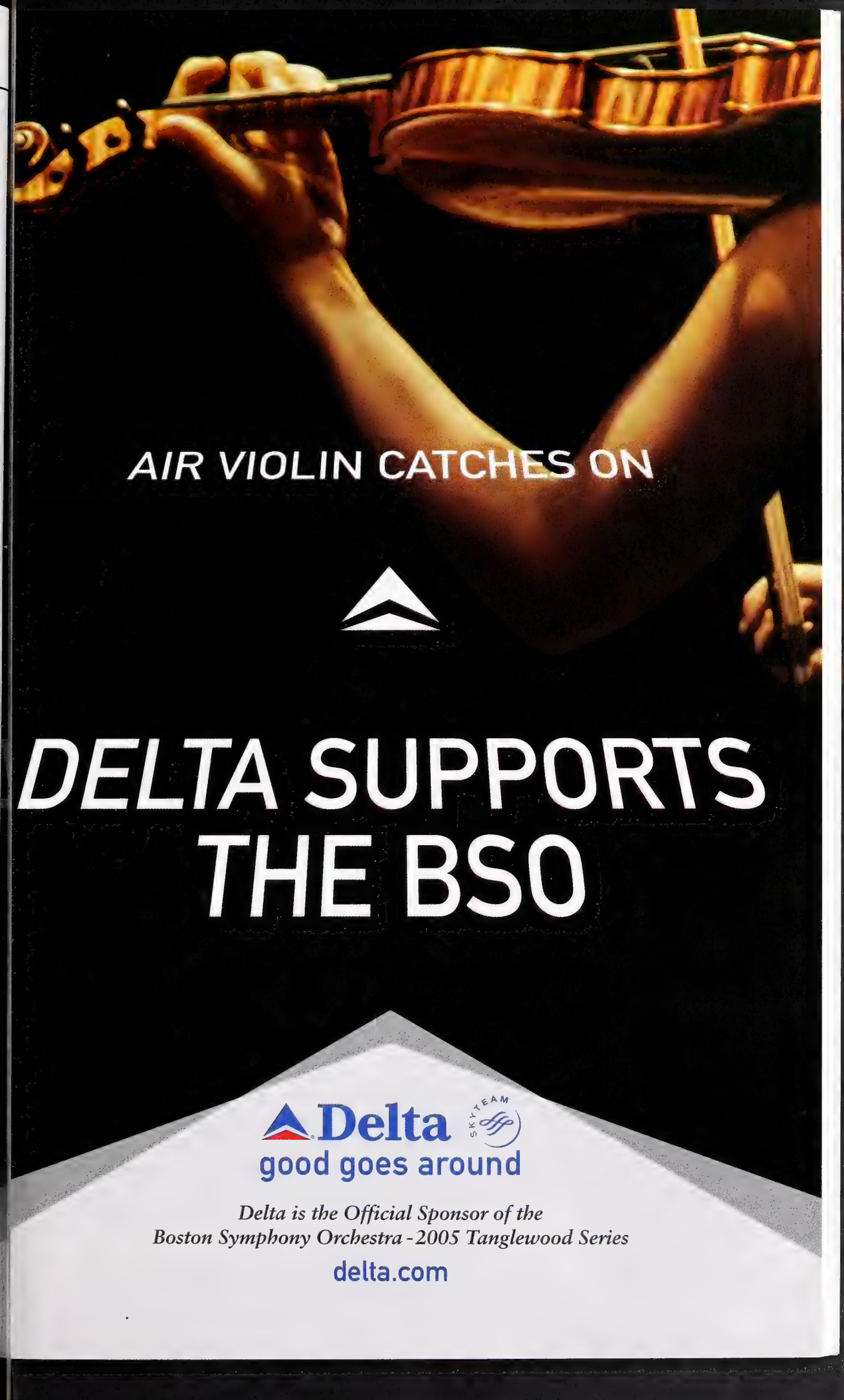


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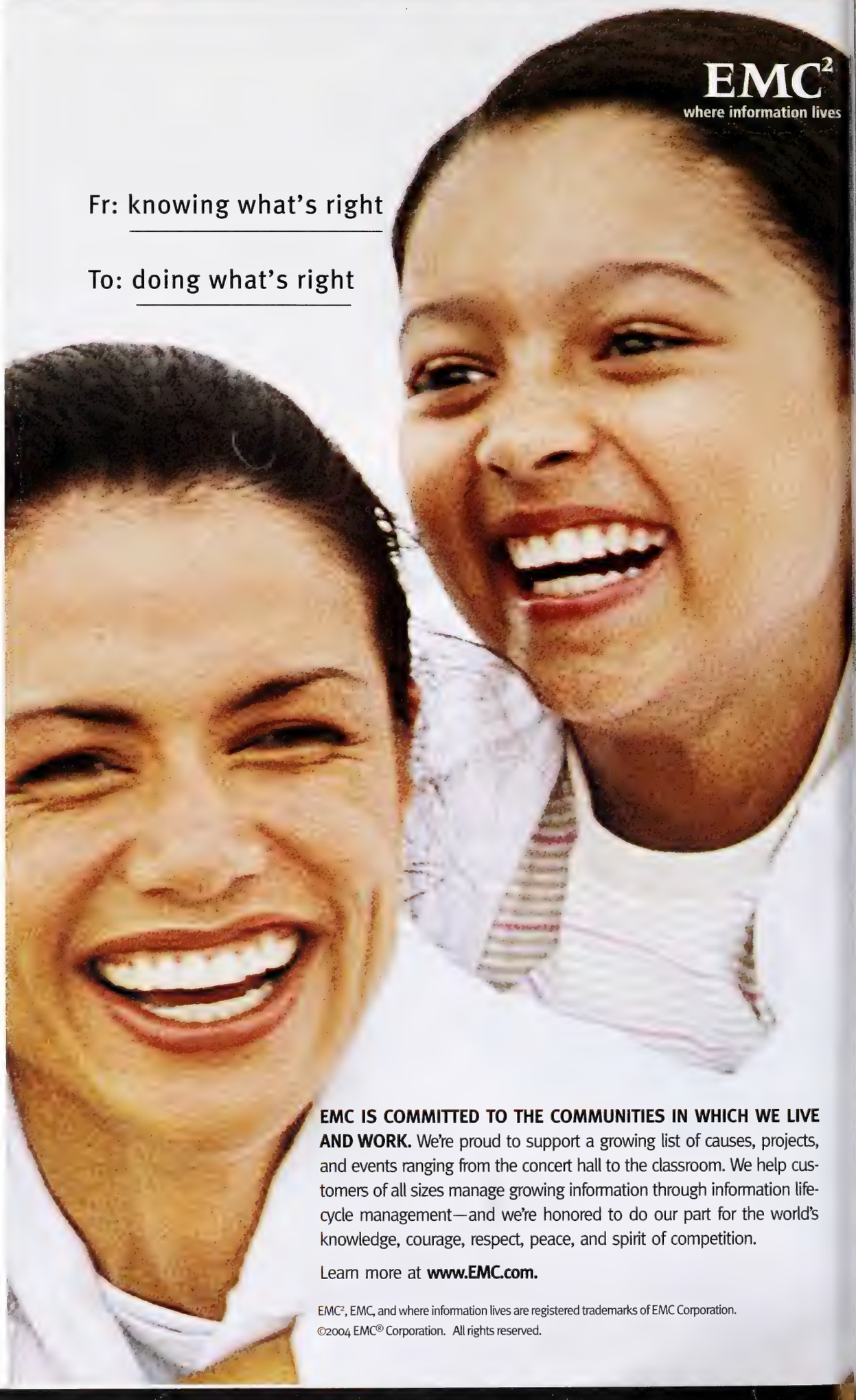
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particularly concerned at that time with the relationship between music and speech and with the transformation of speech accent into melody; he even requested that the poet read the words to him out loud. (Ravel's treatment of text in the *Histoires naturelles* three years later would cause something of a furor.)

The key to the first song, *Asie*, and to the composer's setting may be found in the words "*Je voudrais voir...*" ("I'd like to see..."). The subtly evocative music brings to life the imaginings of the text, but always in the background, always distant, until the music bursts forth to travel on its own, freed from the bonds of both words and thought in a brief interlude near the end. The singer reenters to imagine herself recounting her journey, Scheherazade-like, "to those curious about dreams."

Le Flûte enchantée (*The enchanted flute*) depicts a slave tending her sleeping master, hearing from outside her beloved's flute "pouring out first sadness, then joy, an air by turns languorous and carefree." Finally, there is *L'Indifférént* (*The indifferent one*), which Ravel once suggested held the key to his own emotional character. Here, a young man passing the door of the poet ignores the latter's attentions; the music is at once distant, suggestive, and questioning.

—Marc Mandel

Please withhold applause until the end of the entire song cycle.

Shéhérazade
Three poems by Tristan Klingsor

Asie	**Asia**
Asie, Asie, Asie,	Asia, Asia, Asia,
Vieux pays merveilleux des contes de nourrice	wonderful old land of nursery tales
Où dort la fantaisie comme une impératrice	where fantasy sleeps like an empress
En sa forêt tout-emplie de mystère.	in her enchanted forest.
Asie,	Asia,
Je voudrais m'en aller avec la goëlette	I'd like to leave with the vessel
Qui se berce ce soir dans le port	that rides this evening in port
Mystérieuse et solitaire	mysterious and solitary
Et qui déploie enfin ses voiles violettes	which will unfurl its violet sails at last
Comme un immense oiseau de nuit	like a great night bird
dans le ciel d'or.	in the golden sky.
Je voudrais m'en aller vers les îles de fleurs	I'd like to travel to the isles of flowers
En écoutant chanter la mer perverse	listening to the perverse sea sing
Sur un vieux rythme ensorceleur.	in an old, incantatory rhythm.
Je voudrais voir Damas	I'd like to see Damascus
et les villes de Perse	and the cities of Persia
avec les minarets légers dans l'air;	with their slender minarets in the air;
Je voudrais voir de beaux turbans de soie	I'd like to see beautiful silk turbans
Sur des visages noirs aux dents claires;	on black faces with bright teeth;
Je voudrais voir des yeux sombres d'amour	I'd like to see the dark amorous eyes

Please turn the page quietly.

Et des prunelles brillantes de joie
En des peaux jaunes comme des oranges;
Je voudrais voir des vêtements de velours
Et des habits à longues franges.
Je voudrais voir des calumets entre des bouches
Tout entourées de barbe blanche;
Je voudrais voir d'âpres merchands
aux regards louches,
Et des cadis, et des vizirs
Qui du seul mouvement de leur doigt qui se penche
Accorde vie ou mort au gré de leur désir.
Je voudrais voir la Perse,
et l'Inde et puis la Chine,
Les mandarins ventrus sous les ombrelles,
Et les princesses aux mains fines,
Et les lettrés qui se querellent
Sur la poésie et sur la beauté;
Je voudrais m'attarder au palais enchanté
Et comme un voyageur étranger
Contempler à loisir des paysages peints
Sur des étoffes en des cadres de sapin
Avec un personnage au milieu d'un verger;
Je voudrais voir des assassins souriant
Du bourreau qui coupe un cou d'innocent
Avec son grand sabre courbé d'Orient.
Je voudrais voir des pauvres et des reines;
Je voudrais voir des roses et du sang;
Je voudrais voir mourir d'amour
ou bien de haine.
Et puis m'en revenir plus tard
Narrer mon aventure
aux curieux de rêves
En élevant comme Sindbad
ma vieille tasse arabe
De temps en temps jusqu'à mes lèvres
Pour interrompre le conte avec art…

and pupils sparkling with joy
in skins yellow as oranges;

I'd like to see velvet cloaks

and the garments with long fringes.
I'd like to see long pipes between lips

surrounded by white beards;
I'd like to see sharp merchants
with suspicious glances
and cadis and vizirs
who with one movement of the finger that they bend,
grant life or death just as they wish.

I'd like to see Persia
and India and then China,
and mandarins paunchy beneath their umbrellas,
and the princesses with slender hands,
and the learned quarreling
about poetry and beauty;
I'd like to linger in the enchanted palace

and like a foreign traveler
contemplate at leisure landscapes painted

on cloth in fir-wood frames
with a figure in the midst of an orchard;

I'd like to see murderers smiling
while the headsman cuts an innocent neck

with his great, curved oriental sword.
I'd like to see beggars and queens;

I'd like to see roses and blood;
I'd like to see those who die for love
and those who die for hatred.
And then I would return
to tell my adventure
to those curious about dreams,
raising, like Sinbad,
my old Arabian cup
to my lips from time to time
to interrupt my tale artfully…

La Flûte enchantée

L'ombre est douce et mon maître dort,
Coiffé d'un bonnet conique de soie
Et son long nez jaune en sa barbe blanche.

The enchanted flute

The shadows are cool and my master sleeps,
wearing a cap of silk,
his long, yellow nose in his white beard.

Mais moi, je suis éveillée encor
Et j'écoute au dehors
Une chanson de flûte où s'épanche
Tour à tour la tristesse ou la joie,
Un air tour à tour langoureux ou frivole
Que mon amoureux chéri joue,
Et quand je m'approche de la croisée,
Il me semble que chaque notes s'envole
De la flûte vers ma joue
Comme un mystérieux baiser.

But I am still awake
and I hear from outside
a flute song pouring out
first sadness, then joy,
an air by turns languorous and carefree,
played by my beloved;
and when I approach the lattice
each note seems to fly

from the flute to my cheek
like a disembodied kiss.

L'Indifférént

Tes yeux sont doux comme ceux d'une fille,
Jeune étranger,
Et la courbe fine
De ton beau visage de duvel ombragé

Est plus séduisante encor de ligne.
Ta lèvre chante sur le pas de ma porte
Une langue inconnue et charmante
Comme une musique fausse…
Entre!
Et que mon vin te réconforte…
Mais non, tu passes
Et de mon seuil je te vois t'éloigner,
Me faisant und ernier geste avec grâce
Et la hanche légèrement ployée
Par ta démarche féminine et lasse…

The indifferent one

Your eyes are soft as a girl's,

young stranger,
and the fine curve
of your pretty face, shadowed with down,

is even more seductive in profile.
Your lips sing at my doorstep
a language unknown and charming
as music out of tune…
Come in!
Let my wine cheer you…
But no, you pass on
and I see you recede from my doorway,
with a final, graceful wave of your hand,
your hips gently swayed
by your feminine and indolent walk…

—trans. by David Johnson

* * * * *

Joseph Canteloube (1879-1957)
Songs of the Auvergne

Cateloube composed "Songs of the Auvergne," four books of folk song arrangements for voice and orchestra, between 1923 and 1930. Only previous Boston Symphony performance of selections from "Songs of the Auvergne" (Lou coucut; Uno jionto pastouro; Malurous qu'o uno fenno; Brezairola; Lo fiolairé; Lou boussu; Baïlèro): July 5, 1985, Seiji Ozawa cond., Kiri Te Kanawa, soloist.

The Auvergne is a beautiful mountainous region in south-central France full of history and local color. Students of Latin II will remember it as the home of the Arverni, a confederation of Gallic tribes that gave rise to Julius Caesar's most formidable military opponent in Gaul, Vercingetorix. It is largely through a fortunate accident of music history that some two dozen folk songs in the auvergnat dialect of French survived the homogenization of language and culture that has occurred all over the developed world since the invention of radio and television.

The accident in question was simply an accident of birth: the composer Canteloube was born in Auvergne and became entranced with the songs of his native region. True, he went to Paris to study with Vincent d'Indy, an austere and patriarchal figure whose

teaching was of the sort that laid down the law in no uncertain terms. Yet for all his Wagnerian modernisms, d'Indy was a man of the country with a deep interest in folk song. Indeed, his most famous orchestral score, *Symphony on a French Mountain Air*, is essentially a series of variations on a Vivarais folk melody.

But Canteloube's interest went far beyond the adoption of tunes for symphonic works. He composed original works redolent of the countryside (works with titles like *In the mountains*, *To spring*, *Eclogue to autumn*), and even an opera, *Le Mas*, set on a Provençal farm. But his original music has been almost totally forgotten. He is remembered, instead, for his work in preserving and recreating French folk song. He traveled all over France gathering songs, lecturing extensively on this work both in France and abroad. And he arranged many of the songs for voice and orchestra, always responding sensitively to the mood and source of the original. He published each song in its original dialect along with a translation into standard French (they will be sung here in dialect). Most famous of his many collections are the five series of *Songs of the Auvergne*, comprising thirty songs grouped into twenty-six numbers (in some cases combining two or three songs into a kind of medley). They treat of country matters in a matter-of-fact, even earthy manner. The characters are often shepherds and shepherdesses, but they are a far cry from the Dresden china imitations of Marie Antoinette and her court at Versailles; these shepherds and shepherdesses know life and love at its most direct and immediate. And Canteloube's orchestrations interpret them for us, capturing the mood of the song along with a sense of the spacious mountain realm in which they were sung.

—Steven Ledbetter

Please withhold applause until the end of the last song.

Baïlèro

Pastré, dè dèlaï l'aïo, asgaïré dé boun tèms?

Dio lou baïlèro lèrô, lèro lèro lèro lèro
baïlèro lô.
E n'aï pa gaïre, è dio, tu?
Baïlèro lèrô, lèro lèro (*etc.*)

Bailero

Shepherd, yonder across the river, surely you are not having much fun?
Singing bailero lero, lero lero lero lero
bailero lo.
None at all, and are you?
Sing bailero lero, lero lero (*etc.*)



Pastré, lou prat faï flour, li cal gorda toun troupel.
Dio lou baïlèro lèrô, lèro lèro lèro lèro baïlèro lô.
L'erb' es pu fin' ol prat d'oïci!
Baïlèro lèrô, lèro lèro (*etc.*)

Pastré, couci foraï, en obal io lou bel riou!
Dio lou baïlèro lèrô, lèro, lèro lèro lèro baïlèro lô.
Es pèromè, té baô circa!
Baïlèro lèrô, lèro lèro (*etc.*)

Shepherd, the grass is in flower, come here to tend your flock.
Singing bailero lero, lero lero lero lero bailero lo.
The grass is better in my field!
Sing bailero lero, lero lero (*etc.*)

Shepherd, the river runs between us, and I cannot get across!
Singing bailero lero, lero lero lero lero bailero lo.
Then I shall come and fetch you!
Sing bailero lero, lero lero (*etc.*)

Chut, chut

Mon païré mé n'o lougado,
Per ona gorda lo bacado,
Chut, chut, que z'o cal pas diré!
Chut, chut, mènès pas ton dè brut!

Né l'i soui pas to lèu estado,
Què moun golont m'o rencountrado,
Chut, chut…

N'aï pas ièu fatso de fuzados,
Cou m'o fat guel de poutounados!
Chut, chut…

Sé n'I o bè de miliour couóïfado,
N'io pas de miliour embrassado!
Chut, chut…

Hush, hush!

My father has found me a job;
It is to go and guard the cows.
Hush, hush! Mustn't speak!
Don't make so much noise!

No sooner had I arrived
Than my sweetheart met me.
Hush, hush!…

I didn't do much spinning
But I did get kissed and kissed!
Hush, hush!…

There may be girls with better hairdos,
But it is better to get more kisses.
Hush, hush!…

Uno jionto pastouro

Uno jionto pastouro,
un d'oquècé motis,
Ossitado su l'erbèto,
Plouro soun bel omi!

"Garo, sério bè ouro
Qué fougesso tournat!
Cáuco postouro mayto
Soun cur auro dounat!

"Ah! pouro postourèlo!
Délayssado soui yèn
Coumo lo tourtourèlo
Qu'o perdu soun poriou!"

A pretty shepherdess

A pretty shepherdess
one morning
was sitting on the grass
crying for her sweetheart.

"He should have returned
before now!
He must have fallen in love
with another shepherdess!

"Ah! poor shepherdess!
I have been abandoned
like a dove
who has lost her mate!"

Please turn the page quietly.

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Lo fiolairé

Ton qu'ère pitchounèlo,
Gordavè loui moutous.
Ti lirou lirou…
a la diri tou tou la lara!

Obio 'no counoulheto
è n'ai près u postrou.
Ti lirou lirou...(*etc.*)

Per fa l'obiroudèto
Mè domound' un poutou.
Ti lirou lirou...(*etc.*)

E ièu soui pas ingrato
En lièt d'un n'in fau dous!
Ti lirou lirou...(*etc.*)

The Spinner

When I was little,
I tended the sheep,
Ti lirou lirou…
a la diri tou tou la lara!

I had a distaff
and I took a shepherd,
Ti lirou lirou...(*etc.*)

For tending my sheep
he asks me for a kiss,
Ti lirou lirou...(*etc.*)

No skinflint I,
I give him two instead!
Ti lirou lirou...(*etc.*)

Lou coucut

Lou coucut, oqu'os un auzel
Que n'io pas capt plus de to bel
Coumo lou coucut que canto.
Lou mio coucut, lou tio coucut,
E lou coucut dès autrès!
Dio, Obès pas entendut canta lou coucut?

Per obal found del prat,
Sé nio un àubré flouit è gronat.
Què lou coucut l'i canto.
Lou mio coucut, lou tio coucut,
E lou coucut dès autrès.
Dio, Obès pas èntendut canta lou coucut?

E se toutse les coucuts
Boullou pourta souneto,
O! foriou çin cent troupmetoï!
Lou mio coucut, lou tio coucut,
E lou coucut dès autrès.
Dio, Obès pas èntendut canta lou coucut?

The cuckoo

The cuckoo is a beautiful bird;
there are none more beautiful
than the cuckoo that sings,
than my cuckoo, than your cuckoo,
than anybody's cuckoo!
Say, have you not heard the cuckoo sing?

Yonder, at the bottom of the meadow,
stands a scarlet flowering tree,
and there the cuckoo sings.
He's my cuckoo, he's your cuckoo,
he's everybody's cuckoo.
Say, have you not heard the cuckoo sing?

And certainly if all the cuckoos
chose to wear bells,
they would sound like five hundred trumpets!
He's my cuckoo, he's your cuckoo,
he's everybody's cuckoo.
Say, have you not heard the cuckoo sing?

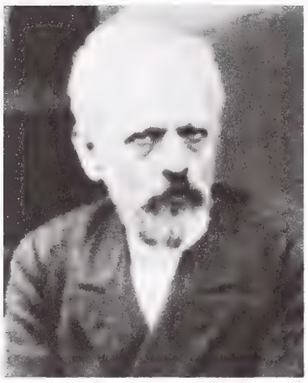
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Pyotr Ilyich Tchaikovsky (1841-1893)
Symphony No. 6 in B minor, Opus 74, *Pathétique*

First performance: October 28, 1893, St. Petersburg, Tchaikovsky cond. (nine days before his death). *First BSO performance*: December 1894, Emil Paur cond. *First Tanglewood performance*: August 13, 1938, Serge Koussevitzky cond. *Most recent Tanglewood performance*: August 4, 2000, Seiji Ozawa cond.

During Tchaikovsky's last years, his reputation grew enormously outside of Russia, but he was left prey to deepening inner gloom, since his countrymen rarely recognized his genius. He had, moreover, been shattered by the sudden breaking-off of the strange but profoundly moving epistolary relationship that he had carried on for fourteen years with Nadezhda von Meck, whose financial assistance and understanding had sustained him through difficult times. Though they never met face to face, their relationship was one

of the strongest, in its emotional depth, that either of them was ever to experience; she, for unknown reasons, decided to end the correspondence decisively in October 1890.



Tchaikovsky never fully recovered from the blow. Another reason for his depression was an old but continuing concern—the constant fear that his homosexuality might become known to the public at large or to the authorities (which would lead to terrible consequences, since homosexuality was regarded as a crime that might involve serious legal consequences, including banishment and the loss of his civil rights).

Tchaikovsky was also concerned that he was written out. In 1892 he began a symphony and had even partly orchestrated it when he decided to discard it entirely (some twenty years ago it was completed by a Russian musicologist and performed as Tchaikovsky's "Seventh Symphony"; the composer's self-critical view was right). But a trip to western Europe in December brought a warm reunion: he visited his old governess, whom he had not seen for over forty years. The two days he spent with her, reading over many letters from his mother and his brothers and sisters, not to mention some of his earliest musical and literary work, carried him off into a deep nostalgia. As the composer wrote to his brother Nikolai, "There were moments when I returned into the past so vividly that it became weird, and at the same time sweet, and we both had to keep back our tears."

The retrospective mood thus engendered may have remained even though he returned to Russia at low ebb: "It seems to me that my role is finished for good." Yet the recent opportunity to recall his childhood, when combined with his fundamentally pessimistic outlook, may well have led to the program for the work that suggested itself to



him and captured his attention on the way home. Within two weeks of writing the foregoing words, Tchaikovsky was hard at work on what was to become his masterpiece. Home again, he wrote in mid-February to a nephew that he was in an excellent state of mind and hard at work on a new symphony with a program—"but a program that will be a riddle for everyone. Let them try and solve it." He left only hints: "The program of this symphony is completely saturated with myself and quite often during my journey I cried profusely." The work, he said, was going exceedingly well. On March 24 he completed the sketch of the second movement—evidently the last to be outlined in detail—and noted his satisfaction at the bottom of the page: "O Lord, I thank Thee! Today, March 24th, completed preliminary sketch well!!!"

The orchestration was interrupted until July because he made a trip to Cambridge to receive an honorary doctorate, an honor that he shared with Saint-Saëns, Boito, Bruch, and Grieg (who was ill and unable to be present). He was presented for the degree with a citation in Latin that appropriately singled out the "*ardor fervidus*" and the "*languor subtristis*" of his music. When he returned home he found that the orchestration would be more difficult than he expected: "Twenty years ago I used to go full speed ahead and it came out very well. Now I have become cowardly and unsure of myself. For instance, today I sat the whole day over two pages—nothing went as I wanted it to." In another letter he noted, "It will be... no surprise if this symphony is abused and unappreciated—that has happened before. But I definitely find it my very best, and in particular the most sincere of all my compositions. I love it as I have never loved any of my musical children."

Though Tchaikovsky was eager to begin an opera at once, the Sixth Symphony was to be the last work he would complete. The premiere on October 28 went off well despite the orchestra's coolness toward the piece, but the audience was puzzled by the whole—not least by its sombre ending. Rimsky-Korsakov confronted Tchaikovsky at intermission and asked whether there was not a program to that expressive music; the composer admitted that there was, indeed, a program, but he refused to give any details. Five days later Tchaikovsky failed to appear for breakfast; he complained of indigestion during the night, but refused to see a doctor. His situation worsened, and in the evening Modest sent for medical help anyway. For several days Tchaikovsky lingered on, generally in severe pain. He died at three o'clock in the morning on November 6.

Though it is generally believed that Tchaikovsky's death was the result of cholera brought on by his drinking a glass of unboiled water during an epidemic, the extraordinarily expressive richness of the Sixth Symphony, and particularly that of its finale, has inspired a great deal of speculation regarding the composer's demise. It has even been suggested that Tchaikovsky poisoned himself fearing denunciation of himself to the Tsar as a homosexual by a duke with whose nephew he had struck up a friendship! Other writers have asserted that the music was composed because of the composer's premonitions of impending death. Yet perusal of his letters makes clear that until the last few days he was in better spirits than he had enjoyed for years, confident and looking forward to future compositions. The expressive qualities of the Sixth Symphony follow from his two previous symphonies, which are also concerned in various ways with Fate. The Fourth and Fifth symphonies had offered two views of man's response to Fate—on the one hand finding solace in the life of the peasants, on the other struggling to conquest, though through a somewhat unconvincing victory. In the Sixth Symphony, Fate leads only to despair.

Tchaikovsky never did reveal a formal program to the symphony, though a note found among his papers is probably an early draft for one:

> The ultimate essence of the plan of the symphony is LIFE. First part—all impulsive passion, confidence, thirst for activity. Must be short. (Finale DEATH—

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result of collapse.) Second part love; third disappointments; fourth ends dying away (also short).

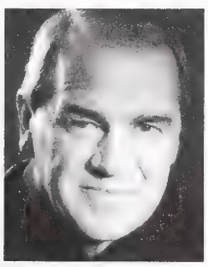
In the end, all of this (and any possible elaborations of it) remained the composer's secret. The title that it now bears came only the day after the first performance, when the composer, having rejected "A Program Symphony" (since he had no intention of revealing the program) and Modest's suggestion of "Tragic," was taken with his brother's alternative suggestion, "Pathetic." Modest recalled his brother's reaction: "'Excellent, Modya, bravo, *Pathetic*!' and before my eyes he wrote on the score the title by which it has since been known." The title gives a misimpression in English, where "pathetic" has become a debased slang word, almost totally losing its original sense of "passionate" or "emotional," with a hint of its original Greek sense of "suffering." In French it still retains its significance. And the symphony is, without a doubt, the most successful evocation of Tchaikovsky's emotional suffering, sublimated into music of great power.

Ultimately, of course, Tchaikovsky's farewell vision is a somber one, congruent with his own pessimistic view of life. But it is worth remembering—especially given all the stories that whirl around the composer—that his art, and especially the *Pathétique* Symphony, was a means of self-transcendence, a way of overcoming the anguish and torment of his life. It has sometimes been assumed in the past that Tchaikovsky chose to revel in his misery; but in the Sixth Symphony, at least, he confronted it, recreated it in sound, and put it firmly behind him.

—Steven Ledbetter

GUEST ARTISTS

Hans Graf



The distinguished Austrian conductor Hans Graf is currently music director of the Houston Symphony, a post for which he was unanimously chosen in September 2000. Mr. Graf completed his eighth and final season as music director of the Calgary Philharmonic in May 2003 and concluded a six-year tenure as music director of the Orchestre National Bordeaux Aquitaine in June 2004. Hans Graf is a much sought-after guest conductor in North America, leading the major orchestras as well as participating in this country's prestigious festivals, including Blossom, Wolf Trap, and Mostly Mozart. Over the past decade he has developed a close relationship with the Boston Symphony, appearing regularly with the orchestra during the subscription season and at Tanglewood. During 2004-05 Mr. Graf made his debuts with the New York Philharmonic and Los Angeles Philharmonic; in 2005-06 he will appear with the Pittsburgh Symphony both in Pittsburgh and on a Midwest tour, the Minnesota Orchestra, Saint Paul Chamber Orchestra, and the Toronto and Baltimore symphonies. He makes his Carnegie Hall debut with the Houston Symphony in January 2006. Internationally Mr. Graf appears in Scandinavia, France, Italy, Japan, and Australia. He has appeared with the Vienna Philharmonic, the Vienna Symphony, and the Gewandhaus Orchestra of Leipzig, as well as with the St. Petersburg, Czech, and Israel philharmonics. European festival appearances include the Maggio Musicale Fiorentino, Bregenz, Aix en Provence, Orange, and Savonlinna in Finland; he appeared at the Salzburg Festival for twelve consecutive seasons. Mr. Graf first conducted the Vienna State Opera in 1981 and has since led productions in Berlin, Munich, Paris, and Rome. His opera repertoire includes several world premieres. Upcoming engagements include *Parsifal* at the Zurich Opera and *Boris Godunov* at the Opera National du Rhin in Strasbourg. Born in 1949 near Linz, Hans Graf studied violin and piano as a child. Through his sister and brother-in-law he discovered Debussy, Ravel, Bartók, and Stravinsky. He received diplomas in piano and conducting from the Musikhochschule in Graz and continued his conducting studies with Franco Ferrara, Sergiu Celibidache, and Arvid Jansons. In 1975-76 he served

as music director of the Iraqi National Symphony Orchestra in Baghdad; he began coaching at the Vienna State Opera the following year. Mr. Graf's international career was launched in 1979 when he was awarded first prize at the Karl Böhm Competition. For ten years he was music director of the Mozarteum Orchester Salzburg. His discography includes the complete symphonies of Mozart and Schubert and the premiere recording of Zemlinsky's opera *Es war einmal.* He has recorded for EMI, Orfeo, Erato, Capriccio, JVC, and BMG Arte Nova; a disc of works by Bartók and Stravinsky with the Houston Symphony will be released by Koch. In June 2002 he was awarded the Chevalier de l'ordre de la Legion d'Honneur by the French government for championing French music around the world. Hans Graf has been a frequent guest conductor with the BSO since his debut in Boston in March 1995. He made his Tanglewood debut in 1997, his most recent Tanglewood appearances in 2004 (leading an all-Dvořák program in July and the season-ending Beethoven Ninth Symphony), and his most recent subscription appearances this past January. This summer at Tanglewood also included an appearance as part of Tanglewood on Parade, leading the evening's closing performance of the *1812* Overture with the combined forces of the Boston Symphony and Tanglewood Music Center orchestras.

Frederica von Stade

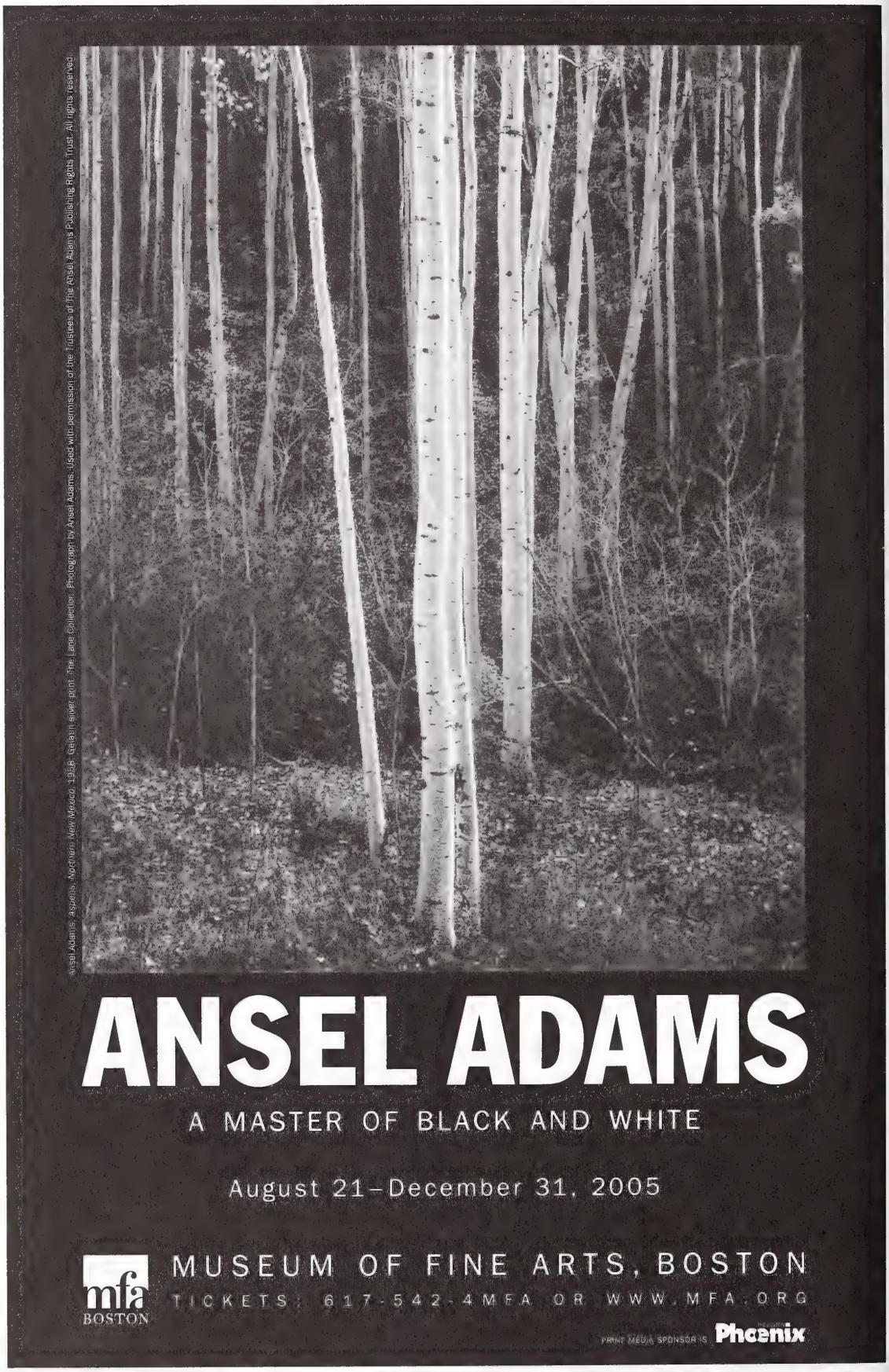


Known to family, friends, and fans by her nickname "Flicka," mezzo-soprano Frederica von Stade appears in the world's great opera houses and concert halls. Early in her career she received a contract from Sir Rudolf Bing during the Metropolitan Opera auditions; since her Met debut in 1970 has sung nearly all of her great roles with that company. In January 2000, the Metropolitan Opera celebrated the 30th anniversary of her debut with a new production of *The Merry Widow* created specifically for her; in 1995, as a celebration of her 25th anniversary, the Metropolitan Opera created for her a new production of *Pelléas et Mélisande.* Ms. von Stade has



appeared with every leading American opera company, including San Francisco Opera, Lyric Opera of Chicago, and Los Angeles Opera, and in Europe at La Scala, Covent Garden, the Vienna State Opera, and the Paris Opera, working with such conductors as Claudio Abbado, Dutoit, Levine, Masur, Muti, Ozawa, Previn, Slatkin, and Tilson Thomas. She also appears with orchestras including the Boston, Chicago, and San Franciso symphony orchestras, the Cleveland Orchestra, New York Philharmonic, Philadelphia Orchestra, London Symphóny Orchestra, National Symphony, and the Orchestra of La Scala. She is acclaimed for such diverse roles as the *bel canto* heroines of Rossini and Bellini, the French roles of Mignon, Périchole, Marguerite, and Mélisande; and the trouser roles of Strauss and Mozart. She created the role of Tina in Dominick Argento's *The Aspern Papers*, a work written for her, as well as the roles of Madame de Merteuil in Conrad Susa's *Dangerous Liaisons* and Mrs. Patrick De Rocher in Jake Heggie's *Dead Man Walking*. Frederica von Stade's orchestral repertoire encompasses works from the Baroque to the contemporary, including Ravel's *Shéhérazade* (which she recorded with Seiji Ozawa and the BSO for CBS/Sony Classical in 1979), Berlioz's *Les Nuits d'été*, Canteloube's *Les Chants d'Auvergne*, symphonic works of the great Austrian and German composers, and new American works. She collaborated with Richard Danielpour on the orchestral song cycle *Elegies*, a tribute to Miss von Stade's father, Charles von Stade, who was killed in the final days of World War II. The text is based on letters Mr. von Stade sent to his wife during the war. The premiere of this work took place in January 1998 with the Jacksonville Symphony led by Roger Nierenberg. *Elegies* is available on Sony Classical and has been performed throughout North America and Europe. In recital, Ms. von Stade's repertoire ranges from Mozart and Haydn to Broadway and such contemporary composers as Dominick Argento and Jake Heggie. Her award-winning discography includes more than seventy recordings with every major label, including complete operas, aria albums, symphonic works, solo recital programs, and popular crossover albums. She also appears regularly on television, in numerous PBS and other broadcasts. Frederica von Stade is the holder of honorary doctorates from Yale University, Boston University, the San Francisco Conservatory of Music (which holds a Frederica von Stade Distinguished Chair in Voice), the Georgetown University School of Medicine, and her alma mater, the Mannes School of Music. In 1998 she was appointed an officer of L'Ordre des Arts et des Lettres by the French government, and in 1983 she was honored with an award given at the White House by President Reagan in recognition of her significant contribution to the arts. Frederica von Stade's first BSO performances were as Béatrice in concert performances of Berlioz's *Béatrice et Bénédict* led by Seiji Ozawa in October 1977 in Boston and at Carnegie Hall. Her first Tanglewood performance with the BSO was in August 1984, as Béatrice in a concert staging of the same opera. Her most recent BSO appearances was at Tanglewood in July 1998, in Berlioz's *La Damnation de Faust*.




Ansel Adams. Aspens, Northern New Mexico. 1958. Gelatin silver print. The Lane Collection. Photograph by Ansel Adams. Used with permission of the Trustees of The Ansel Adams Publishing Rights Trust. All rights reserved.
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CHARLES DUTOIT conducting

MOZART — Symphony No. 29 in A, K.201
- Allegro moderato
- Andante
- Menuetto; Trio
- Allegro con spirito

RAVEL — Piano Concerto in D, for the left hand
JEAN-YVES THIBAUDET

The appearance of Jean-Yves Thibaudet is supported by a gift from the Florence Gould Foundation.

INTERMISSION

RACHMANINOFF — *Symphonic Dances*, Opus 45
- Non allegro
- Andante con moto (Tempo di valse)
- Lento assai—Allegro vivace

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NOTES ON THE PROGRAM

Wolfgang Amadè Mozart (1756-1791)
Symphony No. 29 in A, K.201

First performance: Manuscript dated April 6, 1774; presumably first performed in Salzburg. *First BSO performance*: October 1936, Serge Koussevitzky cond. *First Tanglewood performance*: July 24, 1949, Koussevitzky cond. *Most recent Tanglewood performance*: August 8, 2003, Peter Oundjian cond.

We tend to think of a symphony as a particularly demanding, large-scale orchestral work that will serve as the high point, and sometimes even the only piece, on an orchestral program—a view developed during the nineteenth century, largely owing to the work of Beethoven. Especially before the last quarter of the eighteenth century, however, the notion of "symphony" was normally altogether less pretentious, and it was most often considered merely preparation for a main event, such as an opera or oratorio. During the last years of the eighteeenth century, though, Haydn and Mozart wrote symphonies that were clearly independent entities demanding attention in a way that many earlier symphonies did not. The character of the instrumental writing grew more complex and virtuosic, the ideas became bolder and more dramatic, and sudden shifts of key, rhythm, dynamics, and mood gave the symphony a more dramatic character. The process was not, perhaps, entirely intentional on the composers' part, and it took place over a period of decades. But there are certain high-water marks along the way, scores that capture a new level of seriousness and complexity (attributes that often revealed themselves in music of considerable wit). One such score is the Mozart symphony conventionally identified as No. 29 in A major.



Like so many of Mozart's Salzburg symphonies, this one exists with virtually no indication of the reason why Mozart might have composed it. It is part of a massive outpouring of symphonies in the early 1770s, mostly for the relatively small forces available to Mozart in Salzburg. (It was only after visiting Mannheim in 1778 that he wrote to his father, "Ah, if only we too had clarinets! You cannot imagine the glorious effect of a symphony with flutes, oboes, and clarinets.") But even though he was limited in the size and instrumentation of his orchestra, Mozart's symphonies seem to be aiming at this time in the direction of greater weight and significance. In the symphony in A this weight can be seen partly in Mozart's decision to compose three of the four movements (all except the Menuetto) in the shape that we call sonata form, generally regarded as a serious or intellectual approach. Each of these sonata-form movements has two substantial sections—the exposition and the development-recapitulation complex—that are supposed to be repeated, and in all three of these movements Mozart adds a further element of weight in a coda that brings the movement to a close. In addition, Mozart seems to be intent on fusing some chamber music elements (especially the independent part-writing) with the older symphonic tradition. He may have developed this interest under the influence of Haydn, who was experimenting in many of the same ways early in the 1770s.

The first movement is striking in its complete avoidance of the customary display of fanfares and dramatic bow-strokes to open the work. Indeed, it begins with the presentation of a sober argument—a quiet octave leap in the violins, followed by a gradually climbing figure in eighth-notes, all of this supported by the lower strings in a contrapuntal style that suggests the character of church music. When the phrase ends, the

material begins a repetition, but now *forte*, with sustained octaves in the wind instruments and an imitation between upper and lower strings on the main theme. Mozart arrives with remarkable promptness at the new key and presents a whole series of new thematic ideas of varying character. The development is animated by running scale passages, and the recapitulation brings back all of the varied material of the exposition, now in the home key. The coda recalls the imitation of the opening once again.

Both the second and third movements are built on themes emphasizing dotted rhythms, a characteristic of much French music in the late eighteenth century, where it was considered especially stately. The slow movement is given over largely to the muted strings, with occasional support or echoing from the woodwinds, which act to enrich the string quartet texture. The Menuetto provides graceful contrasts of color and dynamics while concentrating single-mindedly (in the main section) on one rhythmic pattern.

The finale, Allegro con spirito, is really filled with spirit and fire. The measured tremolos, the trills, the racing scales up or down all keep the level of activity high, with only the slightest trace of relaxation for the secondary theme. Each of the major sections—exposition, development, and recapitulation—ends with a breathtaking upward scale to nothing. Has everything come to a grinding halt? But no! After a heartbeat's pause, the racing figure continues in the next section of the piece. At the end of the recapitulation, this racing figure continues in a bold orchestral unison to the final energetic phrases. One more rushing scale to silence—and Mozart's *jeu d'esprit* comes to its breathless conclusion.

—Steven Ledbetter

Maurice Ravel (1875-1937)
Piano Concerto in D, for the left hand

First performance: January 5, 1932, Vienna Symphony, Robert Heger cond., Paul Wittgenstein, soloist. *First BSO performance*: November 1934, Serge Koussevitzky, cond., Paul Wittgenstein, soloist (American premiere). *First Tanglewood performance*: August 16, 1953, Charles Munch, cond., Seymour Lipkin, soloist. *Most recent Tanglewood performance*: July 10, 2004, Rafael Frühbeck de Burgos cond., Leon Fleisher, soloist.

About 1930, Ravel found himself simultaneously with two commissions for piano concertos, one from his longtime interpreter Marguerite Long, and the other from Paul Wittgenstein, a concert pianist who had lost his right arm in World War I. Ravel worked on both commissions at the same time, but the results were quite different. The G major concerto, composed for Ravel's own use, but eventually given to Marguerite Long when Ravel realized he was too ill to perform it himself, falls into the category of brilliant entertainment music. The Concerto for the Left Hand, perhaps inevitably, is altogether more serious. It is, in fact, one of the most serious of all the works of that urbane master.



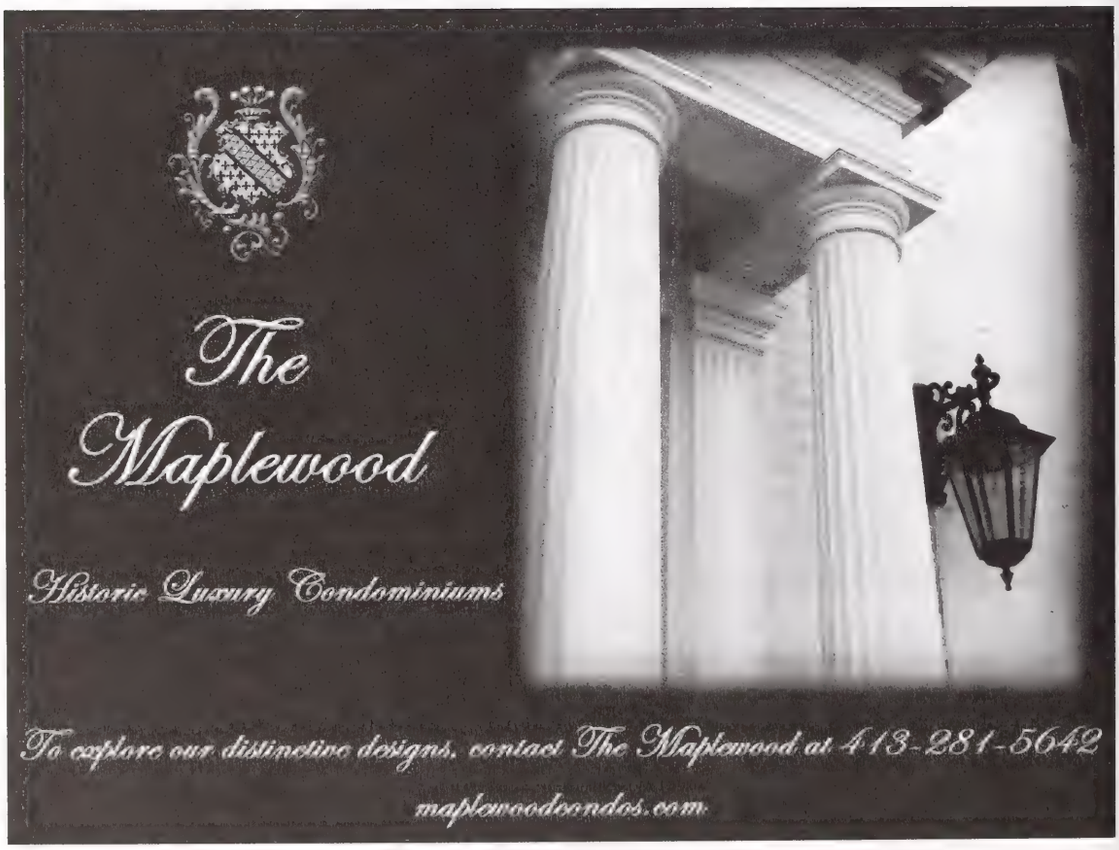
Paul Wittgenstein was a remarkable member of a remarkable Viennese family. He was the brother of the philosopher Ludwig Wittgenstein, who also possessed considerable musical talent. Paul had barely begun his concert career when he was called into the Austrian reserves in 1914. Only a few months later he was wounded, and his right arm had to be amputated. After being captured by the Russians (when the army hospital in which he was located was overrun), Wittgenstein was exchanged as an invalid and returned to Vienna, where he resumed his concert career in the season of 1916-17. He quickly made a name for himself as a pianist with only one arm, and he induced many leading composers to write substantial

works for him in all the genres—chamber and orchestral—that made use of a piano. Among the musicians who responded to his requests were Richard Strauss, Franz Schmidt, Erich Wolfgang Korngold, Britten, Prokofiev, Hindemith, and, most notably, Ravel.

There are few sources of music for the left hand alone to which Ravel might have gone to study the problems involved, among them Saint-Saëns's six studies for the left hand and Leopold Godowsky's transcriptions for left hand alone of the Chopin etudes. He might also have seen Brahms's mighty transcription for piano left-hand of the Bach D minor Chaconne for unaccompanied violin and Scriabin's *Prelude and Nocturne*. But for the most part Ravel was on his own, especially as he wanted the piano part to be as full and active as if it were intended for a pianist who had both hands. The result, needless to say, is a fantastically difficult work perfectly gauged for the shape of the left hand (which can have, for example, a rather large stretch between the thumb and index finger in the higher pitch levels and the upper ends of chords, an arrangement that would be reversed if the piece were conceived for right hand).

Ravel once discussed his two piano concertos with the critic and musicologist M.D. Calvocoressi. Of the left-hand concerto he commented: "In a work of this sort, it is essential to avoid the impression of insufficient weight in the sound-texture, as compared to a solo part for two hands. So I have used a style that is more in keeping [than that of the lighter G major concerto] with the consciously imposing style of the traditional concerto."

The concerto is in one long movement divided into Lento and Allegro sections. Beginning low and dark in strings and contrabassoon, a long orchestral section avoids the first appearance of the soloist until a climax brings the piano in with a cadenza designed to show right off the bat that limiting the conception to a single hand does



not prevent extraordinary virtuosity. Ravel describes this as being "like an improvisation." It is followed by what Ravel called a "jazz section," exploiting ideas he had picked up during his visit to America. "Only gradually," he noted, "is one aware that the jazz episode is actually built up from the themes of the first section." The level of virtuosity required by the soloist increases—if that is possible—to the end. Ravel rightly considered this, his last completed large-scale work, a supreme piece of illusion. Who can tell, just from listening, the nature of the self-imposed restriction under which he completed his commission?

—Steven Ledbetter

Sergei Rachmaninoff (1873-1943)
Symphonic Dances, Opus 45

First performance: January 3, 1941, Philadelphia Orchestra, Eugene Ormandy cond. *First BSO performance*: October 1974, Seiji Ozawa cond. *Only previous Tanglewood performances*: August 10, 1991, Charles Dutoit cond.; July 12, 1998, Sergiu Comissiona cond.

Most of Rachmaninoff's activity in his last years was devoted to concertizing as a pianist and committing his works to records. After completing the Third Symphony in 1936 he did little original composition, though he spent some time revising a movement of his older choral work *The Bells* and reworking parts of the Third Symphony. Only in 1940 did he compose a new work, one that proved to be his last—the *Symphonic Dances*, composed at Orchard Point, Long Island, dedicated to Eugene Ormandy and the Philadelphia Orchestra, and premiered on January 3, 1941, by that conductor and orchestra. Oddly, though Rachmaninoff had spent a good part of his time in the United States from as early as 1918, the *Symphonic Dances* was his first score actually composed here. Previously he had retreated during summer breaks from his exhausting concert tours to a villa near Lucerne, Switzerland, and he composed his *Corelli* Variations (for piano solo), the *Rhapsody on a Theme of Paganini*, and the Third Symphony in that idyllic locale. The outbreak of war in 1939 had caused Rachmaninoff to leave Europe for the last time and to settle first on Long Island and later in Beverly Hills.



When, on August 21, 1940, Rachmaninoff first announced completion of the score to Ormandy, it bore the title "Fantastic Dances," but the final title, *Symphonic Dances*, is fully appropriate, given the scope and richness of the score. The composer's original intention had been to give the three movements the titles "Midday," "Twilight," and "Midnight" (possibly intended as an analogy with youth, maturity, and death), but these did not survive the process of orchestration, and he eventually settled on the tempo designations alone.

Rachmaninoff decided to write in the first movement an extended part for saxophone, an instrument for which he had never written before. Concerned to choose the proper member of that family of instruments, he consulted his friend Robert Russell Bennett, best-known as Broadway's leading orchestrator for four decades or more, the man who created the "sound" of the Rodgers and Hammerstein musicals, among many others. Another musician offered professional advice of a different sort. Rachmaninoff, a pianist and not a string player, customarily asked for the professional advice of a violinist with regard to the bowings in the string parts. In the case of the *Symphonic Dances*, the bowings were prepared by one of the greatest of violin virtuosi, Fritz Kreisler.

Like so much of the composer's music, the *Symphonic Dances* contains some references

to the chants of the Russian Orthodox church and also quotes the Roman Catholic *Dies irae* melody, a tune used by Rachmaninoff probably more frequently than by any other composer in the history of music. The score also gave the composer an opportunity to come to terms with the most catastrophic failure of his life, namely the disastrous premiere of his First Symphony in 1897 under the baton of Alexander Glazunov (who was reputedly drunk at the time). Evidently Rachmaninoff still recalled this unfortunate event even in 1940, since the coda to the first movement of the *Symphonic Dances* quotes the first theme of his First Symphony, music he was sure no one would ever hear again. (Put aside by Rachmaninoff for revision after its initial failure, the score to his First Symphony was apparently lost during the Russian Revolution; only two years after his death did the orchestral parts turn up in the Leningrad Conservatory).

The premiere performance was reasonably successful—enough so that Ormandy and the players wrote a letter of gratitude to the composer—but a repetition in New York soon after was critically panned. The accessibility of the score argued against it in an environment more attuned to novelty, and a cloud lay over the work for a number of years. Rachmaninoff was hurt that Ormandy and the Philedelphia Orchestra did not choose to record this new score, though they had been committing to disc virtually all of his earlier works for orchestra. Only recently has the work begun to emerge again into the repertory—a change that has come about concurrently with a general reevaluation of Rachmaninoff's work as a whole, with the recognition that his music offers much of interest despite its conservative cast. At least we can now begin to assess his contribution without fighting our way through a battlefield of entrenched avant-gardists. Generally deemed a reactionary in a world dominated by the new ideas of Stravinsky's neo-Classisicmon the one hand and Schoenberg's twelve-tone technique on the other, Rachmaninoff was, until recent years, being largely written off by the musical intelligentsia. But times have changed, and his star is rising again.

—Steven Ledbetter

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GUEST ARTISTS

For a biography of **Charles Dutoit**, see page 22.

Jean-Yves Thibaudet



French pianist Jean-Yves Thibaudet is sought after by today's foremost orchestras, conductors, and music festivals, as well as for collaborations with preeminent musicians. Mr. Thibaudet's 2004-2005 season included an international tour with the Orchestre National de France with a performance at Carnegie Hall; a solo recital at San Francisco's Herbst Theatre; and engagements with the Los Angeles Philharmonic, Cincinnati Symphony, and National Symphony Orchestra, the symphony orchestras of Chicago, Minnesota, Houston, North Carolina, Nashville, and Charlotte, and the Oklahoma City Philharmonic. He performed chamber music with the Rossetti String Quartet in Tacoma, Washington, and with members of the New York Philharmonic. International orchestral engagements included performances throughout Europe and with the National Symphony of Taiwan, and he gave solo recitals in China, Macau, Spain, and Germany. As a collaborator he performs and records with such artists as Renée Fleming, Cecilia Bartoli, Angelika Kirchschlager, Yuri Bashmet, the Rossetti String Quartet, and such up-and-coming artists as Julia Fischer, Daniel Müller-Schott, and John Matz. Mr. Thibaudet is an award-winning, exclusive recording artist for Decca; his most recent releases are Strauss's *Burleske* with the Leipzig Gewandhaus Orchestra and Herbert Blomstedt and a disc of French works for violin and piano with Joshua Bell. His recording of the complete piano works of Ravel was nominated for a Grammy. He has also made successful forays into the world of jazz, including recordings exploring the work of Duke Ellington and Bill Evans. In November 2004, Mr. Thibaudet served as president of the prestigious Hospices des Baune, an annual charity auction in Burgundy, France. He had an onscreen cameo in the Bruce Beresford feature film on Alma Mahler, *Bride of the Wind*, and his playing is showcased throughout the movie soundtrack. His playing can also be heard in the feature film *Portrait of a Lady*. Mr. Thibaudet's concert attire is designed by the celebrated London fashion designer Vivienne Westwood. Of French and German heritage, Jean-Yves Thibaudet was born in Lyon, France, where he began his piano studies at age five and made his first public appearance at age seven. At age twelve he entered the Paris Conservatory, where he studied with Aldo Ciccolini and Lucette Descaves. At fifteen he won the premier Prix du Conservatoire, and three years later he won the Young Concert Artists Auditions in New York. In 2001 the Republic of France awarded Mr. Thibaudet the Chevalier de l'Ordre des Arts et des Lettres. In 2002 he was awarded the Premio Pegasus from the Spoleto Festival for his artistic achievements and his longstanding involvement with the festival. Jean-Yves Thibaudet made his BSO debut at Tanglewood in 1992. His most recent performance with the orchestra was in August 2003, when he played the Grieg concerto, and he returned to Tanglewood in August 2004 for a solo recital in Seiji Ozawa Hall.

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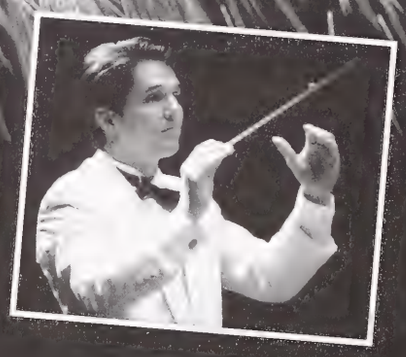
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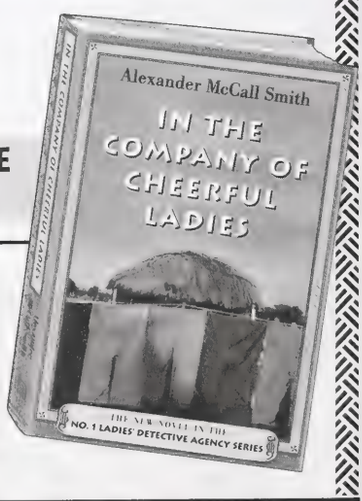
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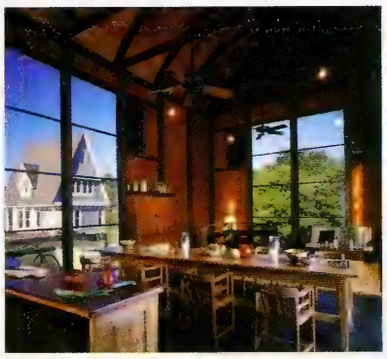
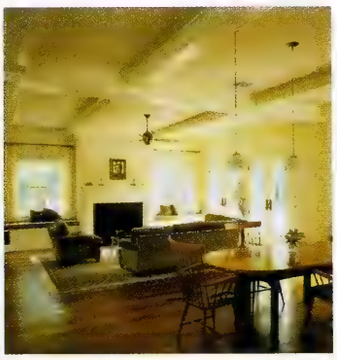
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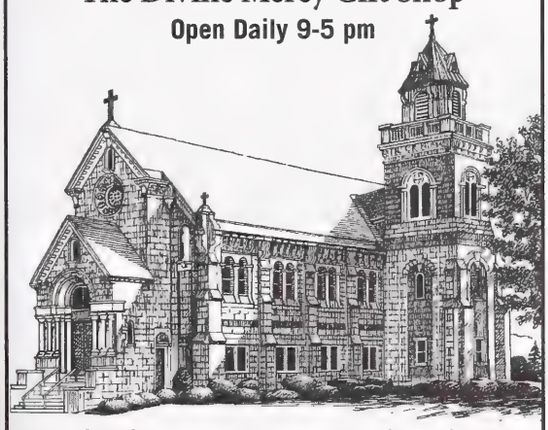
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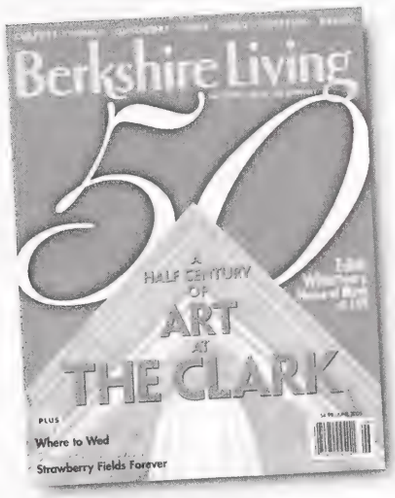


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JULY AT TANGLEWOOD

Friday, July 1, at 8:30

JUILLIARD STRING QUARTET

Music of HAYDN, BARTÓK, and DVOŘÁK

Saturday, July 2, at 5:45

"A PRAIRIE HOME COMPANION" AT TANGLEWOOD
with GARRISON KEILLOR

Monday, July 4, at 7 and
Tuesday, July 5, at 7

JAMES TAYLOR

(On July 4, grounds open at 4 and fireworks follow the concert.)

Thursday, July 7, at 8:30

CHANTICLEER

"Women, Saintly and Otherwise"
Exploring the glories of the female muse, friend, lover, mother, artist, ruler, and temptress, in music of JOSQUIN, MONTEVERDI, POULENC, AUGUSTA READ THOMAS, and others

Friday, July 8, at 6 (Prelude)

MEMBERS OF THE BSO

Music of J.S. BACH, J.C. BACH, and MOZART

Friday, July 8, at 8:30

BSO—JAMES LEVINE, conductor
SUSAN NEVES, DEBORAH VOIGT, HEIDI GRANT MURPHY, LORRAINE HUNT LIEBERSON, YVONNE NAEF, JOHAN BOTHA, EIKE WILM SCHULTE, and JOHN RELYEA, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
AMERICAN BOY CHOIR, FERNANDO MALVAR-RUIZ, music director

MAHLER Symphony No. 8

Saturday, July 9, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 10

Saturday, July 9, at 8:30

BSO—KURT MASUR, conductor
JOSHUA BELL, violin

MENDELSSOHN Violin Concerto
BRUCKNER Symphony No. 4, *Romantic*

Sunday, July 10, at 2:30

BSO—KURT MASUR, conductor
EMANUEL AX, piano

BEETHOVEN Overture to *Fidelio*; Piano Concerto No. 3
TCHAIKOVSKY Serenade for Strings

Tuesday, July 12, at 8:30

DEBORAH VOIGT, soprano
BRIAN ZEGER, piano

To include songs by SCHUBERT, STRAUSS, TCHAIKOVSKY, IVES, MOORE, BOLCOM, and SONDHEIM

Wednesday, July 13, at 8:30

BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
TMC VOCAL FELLOWS

"A Sondheim Celebration"
Celebrating Stephen Sondheim's 75th birthday

Thursday, July 14, at 8:30

BEAUX ARTS TRIO

ALL-BEETHOVEN PROGRAM
Celebrating the 50th anniversary of the Beaux Arts Trio's first public concert

Friday, July 15, at 6 (Prelude)

MEMBERS OF THE BSO

Music of STRAVINSKY, MOZART, WUORINEN, and SHOSTAKOVICH

Friday, July 15, at 8:30

BSO—DAVID ROBERTSON, conductor
CHRISTIAN TETZLAFF, violin

STRAVINSKY *Dumbarton Oaks* Concerto
MOZART Violin Concerto No. 3 in G, K.216
MOZART Rondo in C for violin and orchestra, K.373
HAYDN Symphony No. 88

Saturday, July 16, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 17

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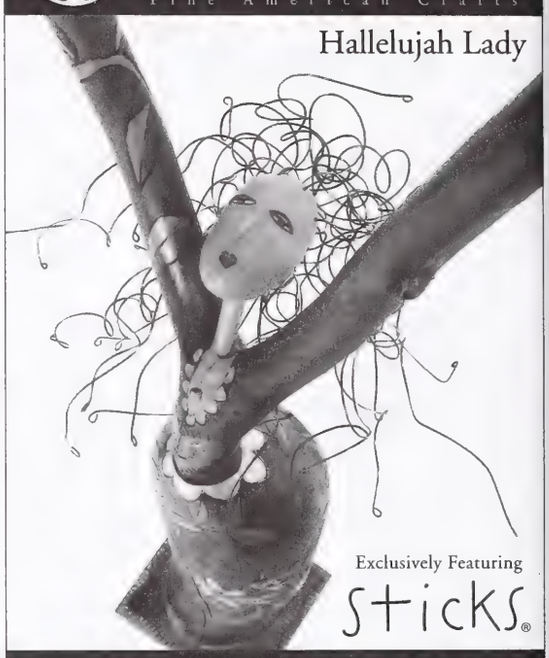
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Saturday, July 16, at 8:30
The Leonard Bernstein Memorial Concert

TANGLEWOOD MUSIC CENTER ORCHESTRA
JAMES LEVINE, conductor
DEBORAH VOIGT, MELANIE DIENER, LYUBOV PETROVA, MARIA ZIFCHAK, JANE BUNNELL, CLIFTON FORBIS, CHRISTIAN FRANZ, ALAN HELD, and KRISTINN SIGMUNDSSON, vocal soloists
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-WAGNER PROGRAM
Die Walküre, Act I
Götterdämmerung, Act III

Sunday, July 17, at 2:30

BSO—JAMES LEVINE, conductor
PETER SERKIN, piano

HARBISON *Darkbloom, Overture for an imagined opera*
WUORINEN Fourth Piano Concerto
VARÈSE *Amériques*
GERSHWIN *An American in Paris*

Thursday, July 21, at 8:30

EMERSON STRING QUARTET

ALL-MENDELSSOHN PROGRAM

Friday, July 22, at 6 (Prelude)

MEMBERS OF THE BSO

Music of MARTINŮ and MOZART

Friday, July 22, at 8:30

BSO—JAMES LEVINE, conductor

ALL-BRAHMS PROGRAM
Symphony No. 3
Symphony No. 1

Saturday, July 23, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Saturday, July 23

Saturday, July 23, at 8:30

BSO—JAMES LEVINE, conductor

ALL-BRAHMS PROGRAM
Symphony No. 2
Symphony No. 4

Sunday, July 24, at 2:30

BSO—JENS GEORG BACHMANN, conductor
PINCHAS ZUKERMAN, violin

BEETHOVEN Violin Concerto
SHOSTAKOVICH Symphony No. 5

Tuesday, July 26, at 8:30
TANGLEWOOD ON PARADE

Afternoon events start at 2pm; fireworks to follow the concert
BOSTON SYMPHONY, BOSTON POPS, and TANGLEWOOD MUSIC CENTER ORCHESTRAS
JAMES LEVINE, SEIJI OZAWA, JOHN WILLIAMS, BRUCE HANGEN, and HANS GRAF, conductors

To include music of BERLIOZ, BERNSTEIN, BEETHOVEN, and TCHAIKOVSKY

Wednesday, July 27, at 8:30

ZUKERMAN CHAMBER PLAYERS

Music of BEETHOVEN, MOZART, and BRAHMS

Friday, July 29, at 6 (Prelude)

MEMBERS OF THE BSO

To include music of MOZART

Friday, July 29, at 8:30

BSO—CHARLES DUTOIT, conductor
LISA BATIASHVILI, violin

WAGNER Overture to *The Flying Dutchman*
SIBELIUS Violin Concerto
STRAVINSKY *The Rite of Spring*

Saturday, July 30, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 31

Saturday, July 30, at 8:30

BSO—HANS GRAF, conductor
FREDERICA VON STADE, mezzo-soprano

RAVEL *Le Tombeau de Couperin*
RAVEL *Shéhérazade*
CANTELOUBE Selections from *Songs of the Auvergne*
TCHAIKOVSKY Symphony No. 6, *Pathétique*

Sunday, July 31, at 2:30
The Serge and Olga Koussevitzky Memorial Concert

BSO—CHARLES DUTOIT, conductor
JEAN-YVES THIBAUDET, piano

MOZART Symphony No. 29
RAVEL Piano Concerto in D, for the left hand
RACHMANINOFF *Symphonic Dances*

Programs and artists subject to change.

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2005 TANGLEWOOD MUSIC CENTER PERFORMANCE SCHEDULE

(Unless otherwise noted, all events take place in Florence Gould Auditorium, Seiji Ozawa Hall.)

Sunday, June 26, 8:30 p.m.*
Monday, June 27, 8:30 p.m.*
MARK MORRIS DANCE GROUP, TMC FELLOWS, and NEW FROMM PLAYERS
STEFAN ASBURY and STEVEN JARVI (TMC Fellow), conductors
Choreography by MARK MORRIS to music of FOSTER, MILHAUD, COWELL, and IBERT
World premiere of "Cargo," to music of Milhaud, commissioned in part by the Tanglewood Music Center of the Boston Symphony Orchestra, James Levine, Music Director, through the generous support of Michael and Sally Gordon and the Florence Gould Foundation

Monday, June 27, at 10 a.m., 1 p.m., and 4 p.m. (TH)
String Quartet Marathon: three 2-hour performances

Thursday, June 30, at 8:30 p.m. (CMH)
Music for vocal ensembles by TMC Composition Fellows

Sunday, July 3, at 10 a.m.
Chamber Music Concert

Sunday, July 3, at 2:30 p.m.
Opening Exercises
(free admission; open to the public)

Sunday, July 3, at 8:30 p.m.
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA
KURT MASUR, JULIAN KUERTI (TMC Fellow), and STEVEN JARVI (TMC Fellow), conductors
PROKOFIEV *Classical* Symphony
DUTILLEUX *The shadows of time*
BEETHOVEN Symphony No. 7

Saturday, July 9, at 6 p.m. ♪
Prelude Concert

Sunday, July 10, at 10 a.m.
Chamber Music Concert

Sunday, July 10, 1 p.m. (CMH) ♪
Prelude Concert

Sunday, July 10, at 8:30 p.m.
Vocal Recital

Wednesday, July 13, at 8:30 p.m. (Shed)*
BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
with TMC Vocal Fellows
Music of SONDHEIM

Saturday, July 16, 6 p.m. ♪
Prelude Concert

Saturday, July 16, at 8:30 p.m. (Shed)*
The Leonard Bernstein Memorial Concert
Supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean
TMC ORCHESTRA
JAMES LEVINE, conductor
VOCAL SOLOISTS
ALL-WAGNER PROGRAM
Die Walküre, Act I
Götterdämmerung, Act III

Sunday, July 17, 10 a.m.
Chamber Music Concert

Sunday, July 17, 1 p.m. (CMH) ♪
Prelude Concert

Saturday, July 23, at 6:00 p.m. ♪
Prelude Concert

Sunday, July 24, at 10 a.m.
Chamber Music Concert

Sunday, July 24, at 1 p.m. (CMH) ♪
Prelude Concert

Sunday, July 24, at 8:30 p.m.
Vocal Recital

Tuesday, July 26, at 2 p.m.*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events: Chamber Music, 2:30 p.m.; Vocal Chamber Music, 5 p.m. (SOH); Brass Fanfares, 8 p.m. (Shed)
Gala concert, 8:30 p.m. (Shed):
BSO, BOSTON POPS, and TMC ORCHESTRAS
JAMES LEVINE, SEIJI OZAWA, JOHN WILLIAMS, BRUCE HANGEN, and HANS GRAF, conductors
Music of BERLIOZ, BERNSTEIN, BEETHOVEN, and TCHAIKOVSKY

Saturday, July 30, at 6 p.m. ♪
Prelude Concert

Sunday, July 31, at 10 a.m.
Chamber Music Concert

Sunday, July 31, at 1 p.m. (CMH) ♪
Prelude Concert

(CMH) = Chamber Music Hall (TH) = Theatre
♪Admission is free, but restricted to that afternoon's 2:30pm or that evening's 8:30pm concert ticket holders.
*Tickets available through Tanglewood Box Office or SymphonyCharge.

Thursday, August 4–Monday, August 8
FESTIVAL OF CONTEMPORARY MUSIC
John Harbison, director
Guest Performers: Ursula Oppens, piano; Lucy Shelton, soprano; William Sharp, baritone; eighth blackbird
To include world premieres by Gunther Schuller and Lee Hyla
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from Argosy Foundation, The Aaron Copland Fund for Music, The Fromm Music Foundation, and The Helen F. Whitaker Fund.
Detailed program information available at the Main Gate

Sunday, August 7, at 1 p.m. (CMH) ♪
Prelude Concert

Saturday, August 13, at 6 p.m. ♪
Prelude Concert

Sunday, August 14, at 10 a.m.
Chamber Music Concert

Sunday, August 14, at 1 p.m. (CMH)
Prelude Concert

Monday, August 15, at 6 p.m. ♪
Prelude Concert

Monday, August 15, at 8:30 p.m.
The Daniel and Shirlee Cohen Freed Concert
TMC ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS, conductor
BEETHOVEN Symphony No. 6, *Pastoral*
STRAUSS *Don Juan*; Suite from *Der Rosenkavalier*

Except for concerts requiring a Tanglewood Box Office ticket (indicated by an asterisk * or music note ♪), tickets for TMC events are only available one hour before concert time.

TMC Orchestra Hall tickets	**$26**
TMC Orchestra Lawn tickets	**$11**
Other TMC concerts	**$11**

TMC Orchestra concerts are cash/charge; all other TMC concerts are cash only.

General Public and Tanglewood Donors up to $150: For TMC concerts, tickets are available one hour prior to concert start time at the Ozawa Hall Box Office only. *Please note that availability for seats inside Ozawa Hall is limited and concerts may sell out.*

Friends of Tanglewood $150+: Order your tickets for TMC Orchestra concerts (July 3; August 8 & 15) in advance by calling SymphonyCharge at 888-266-1200 or (617) 266-1200. For other TMC concerts, present your Friends of Tanglewood membership card at the Ozawa Hall Gate for admittance up to one hour prior to concert start time. Additional tickets and tickets for non-Friends are $11.

Festival of Contemporary Music Pass $50
(new this season)
Purchase a pass to the 2005 Festival of Contemporary Music, valid for six performances inside Ozawa Hall, August 4-8, and also valid as a lawn pass to the BSO Shed performance on Friday, August 5, and the Fromm Concert in Ozawa Hall on August 7.

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at www.bso.org. All programs are subject to change.



2005 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 16, 2:30 p.m.** James Gaffigan conducting music of Prokofiev, Saint-Saëns, and Adams; **Saturday, July 30, 2:30 p.m.** David Hoose conducting music of Dvořák and Harbison; **Saturday, August 13, 2:30 p.m.** David Hoose conducting music of Bach/Stokowski and Elgar

WIND ENSEMBLE PROGRAMS: **Sunday, July 17, 7 p.m.** David Martins conducting music of Gillingham, Holst, Whitacre, Beckel, Shostakovich, and Barnes; **Saturday, July 30, 11 a.m.** H. Robert Reynolds conducting music of Bolcom, Lauridsen, Grantham, Francaix, Grainger, Ticheli, and Hughes

VOCAL PROGRAMS: **Sunday, July 31, 7 p.m.** Ann Howard Jones conducting music of Schubert, Brahms, and Dello Joio, with guest conductor Craig Smith and Tanglewood Music Center Fellows in the performance of Bach Cantatas 37 and 118

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6 p.m.: **Tuesday, July 19; Wednesday, July 20; Wednesday, August 10**

Tickets available one hour before concert time. Admission is $10 for orchestra concerts, free to all other BUTI concerts. For more information call (413) 637-1430.

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June 24 to July 31, 2005

A Chapel For Humanity
North Adams, (413) 664-9550
www.darkrideproject.org
A Chapel For Humanity; Sculptural Epic and 9/11 Room. Free Admission, Wed.-Sun. 12-5.

Arrowhead
Pittsfield, (413) 442-1793
www.mobydick.org
Melville's Portrait Gallery, exhibit of artists' renderings of Moby Dick crew, to 10/10.

Barrington Stage Company
Sheffield, (413) 528-8888
www.barringtonstageco.org
Follies 6/23-7/16; *Importance of Being Earnest* 7/21-8/7; *Fuente* 6/30-7/17; *Snoopy* 7/13-8/8.

Becket Arts Center of the Hillstown
Becket, (413) 623-6635
www.becketartscenter.org
Playwriting festival, adult & young people arts workshops, exhibits, free lectures & more.

Berkshire Botanical Garden
Stockbridge, (413) 298-3926
www.berkshirebotanical.org
Beautiful display gardens open daily 10-5. *Fete des Fleurs* 7/16, *Flower Show* 8/6-7.

Berkshire Choral Festival
Sheffield, (413) 229-8526
www.choralfest.org
Choral masterpieces - 225 voices, Springfield Symphony. July 16, 23, 30. Concert at 8 p.m.

Berkshire Museum
Pittsfield (413) 443-7171
www.berkshiremuseum.org
The Power of Place: The Berkshires through October 30, 2005.

Berkshire Opera Company
Pittsfield, (413) 442-0099
www.berkshireopera.org
Rinaldo 7/7 - 7/13. *The Old Maid and The Thief & L'Heure Espagnole* 7/25 - 7/30.

Berkshire Theatre Festival
Stockbridge, (413) 298-5576
www.berkshiretheatre.org
Side By Side by Sondheim 6/24-7/2; *Equus* 7/12-23; *American Buffalo* 7/26-8/13; *The Father* 6/29-7/16.

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The Colonial Theatre
Pittsfield, (413) 448-8084
www.thecolonialtheatre.org
Capitol Steps 16 & 17. The Cottars 23 & 24. Fly Dance 30 & 31. Berkshire Comm. College 8 p.m. Sat., 2 p.m. Sun.

Crane Museum of Paper Making
Dalton, (413) 684-6481
www.crane.com
Crane Museum of Paper Making. June-Mid-October, 1-5 p.m. Free Admission.

Dark Ride Project
North Adams, (413) 664-9550
www.darkrideproject.org
Take a ride on the Sensory Integrator. Wed.-Sun. 12-5. Unusual and fun!

Frelinghuysen Morris House & Studio
Lenox, (413) 637-0166
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Becket, (413) 243-0745
www.jacobspillow.org
Premier international dance festival with showings, talks & exhibits. June 21-Aug. 28.

The Mac-Haydn Theatre, Inc.
Chatham, NY, (518) 392-9292
www.machaydntheatre.org
Exciting professional musical theatre-in-the-round; through Sept. 4. A/C. 518-392-4587.

MASS MoCA
North Adams, (413) 664-4481
www.massmoca.org
June 24 - July 30: Cai Guo-Qiang, William Kentridge, Leipzig paintings, Bang on a Can, Yo La Tengo and more.

Naumkeag House and Gardens
Stockbridge, (413) 298-3239
www.thetrustees.org
Music in the gardens – Sunday afternoons in July. 7/3, 10, 17, 24, 31 from 2 - 3 p.m. Monday afternoon in the gardens – a guided walk. 7/11, 18, 25, 8/1 at 2 p.m.

North Adams Museum of History and Science
North Adams, (413) 664-4700
www.geocities.com/northadamshistory
Temporary exhibit *Soldiers Without Guns At Home And At The Front.* Thurs. - Sun. reg. hrs.

Shakespeare & Company
Lenox, (413) 637-3353
www.shakespeare.org
Now playing: *Taming of the Shrew, Ice Glen, Wharton One-Acts* and the free Bankside Fest.

Sheffield Historical Society
Sheffield, (413) 229-2694
www.sheffieldhistory.org
Historic house tours Thurs. - Sat. 11-4. Changing exhibits, special events, Old Stone Store.

Sterling and Francine Clark Art Institute
Williamstown, (413) 458-2303
www.clarkart.edu
Jacques-Louis David: Empire to Exile exhibition during the Clark's 50th anniversary year.

Ventfort Hall, Museum of the Gilded Age
Lenox, (413) 637-3206, www.gildedage.org
Tours daily 10-3. *Belle of Amherst,* Dickinson life performed W, Th, F 7:30, Sat 4 p.m., Sun 10 a.m.

Williams College Museum of Art
Williamstown, (413) 597-2429
www.wcma.org
Now on view: *Quilt Masterpieces From Folk Art to Fine Art* through August 14th.

While you're in the Berkshires, be sure to come see the Berkshire Visitors Bureau's new "Discover the Berkshires" Visitor Centers in Adams and Pittsfield. Enjoy displays, multimedia presentations, and grab the latest information on Berkshire attractions.

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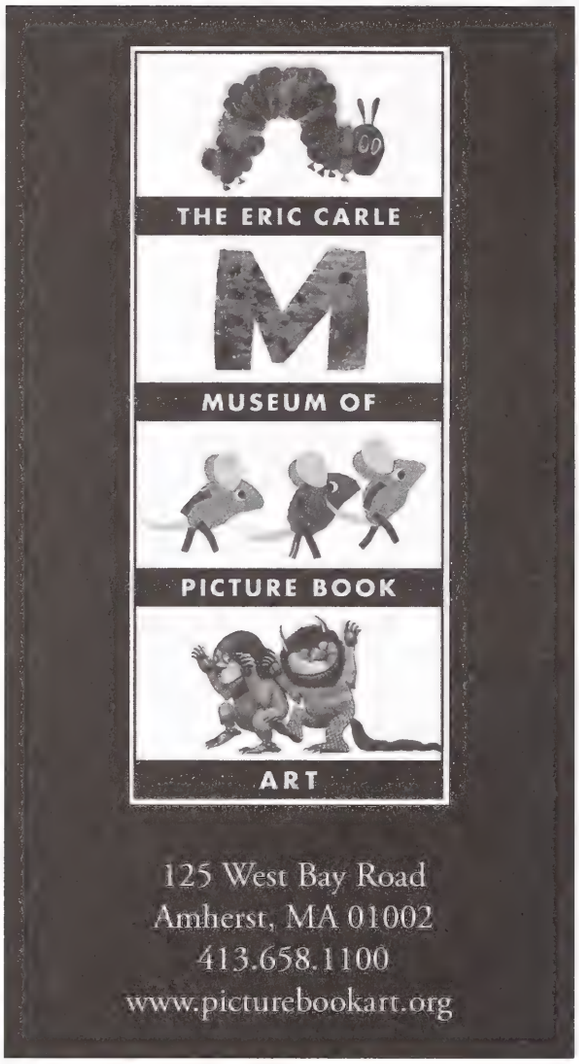
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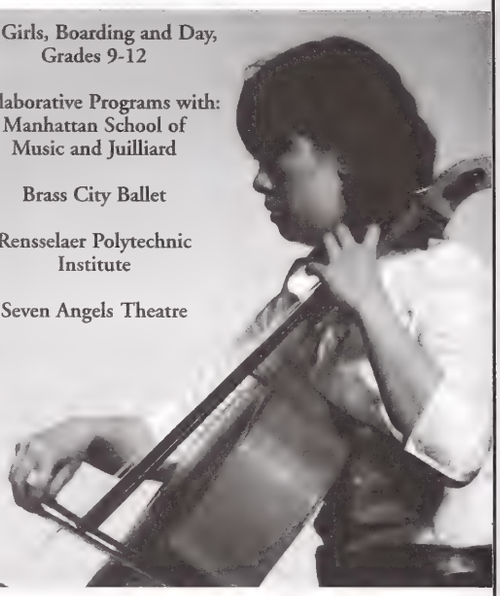
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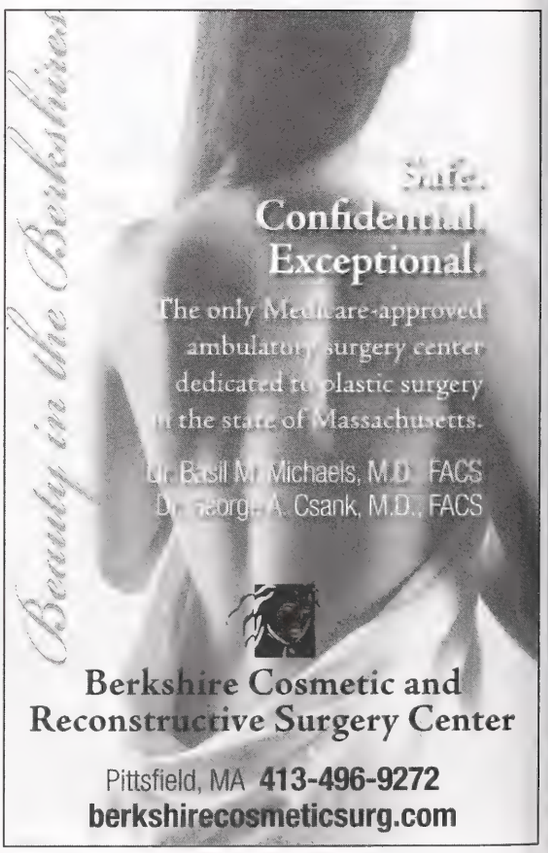
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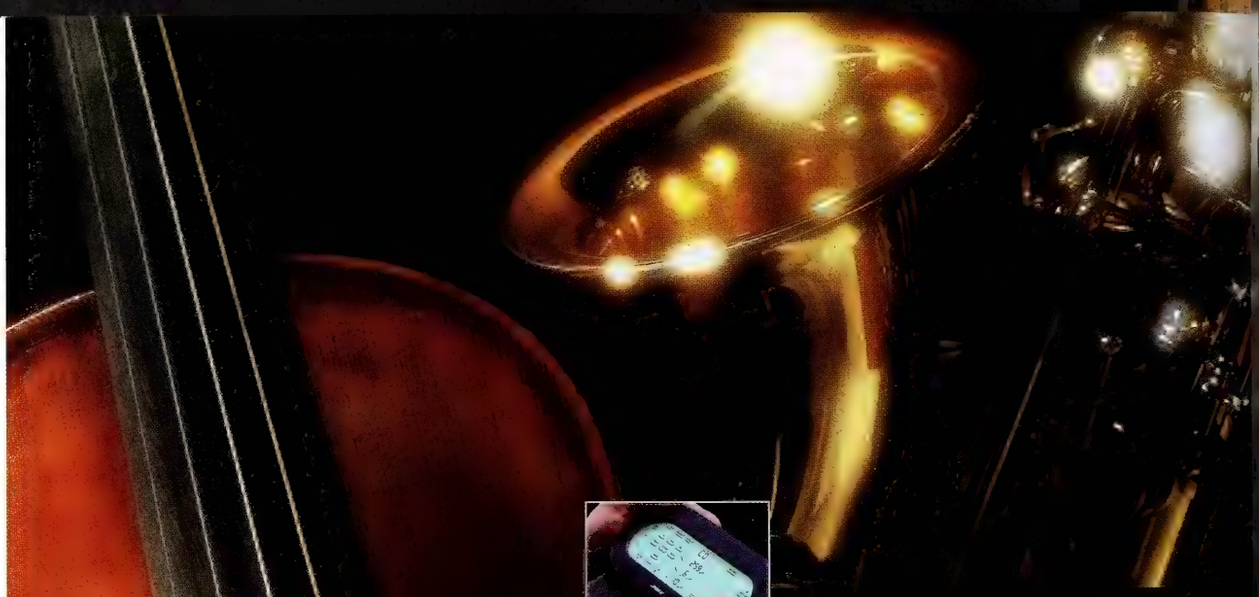
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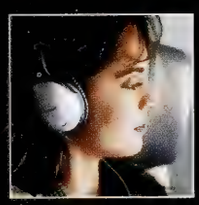
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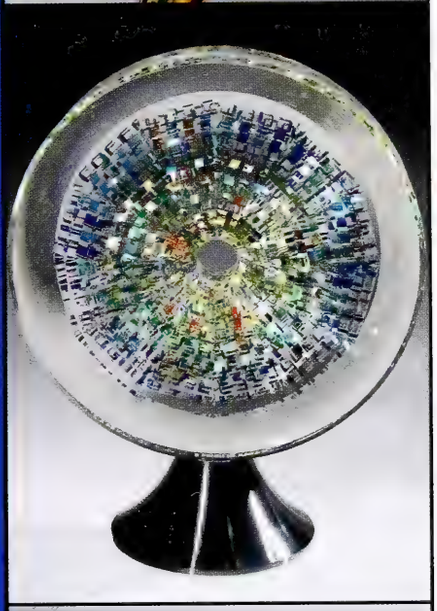
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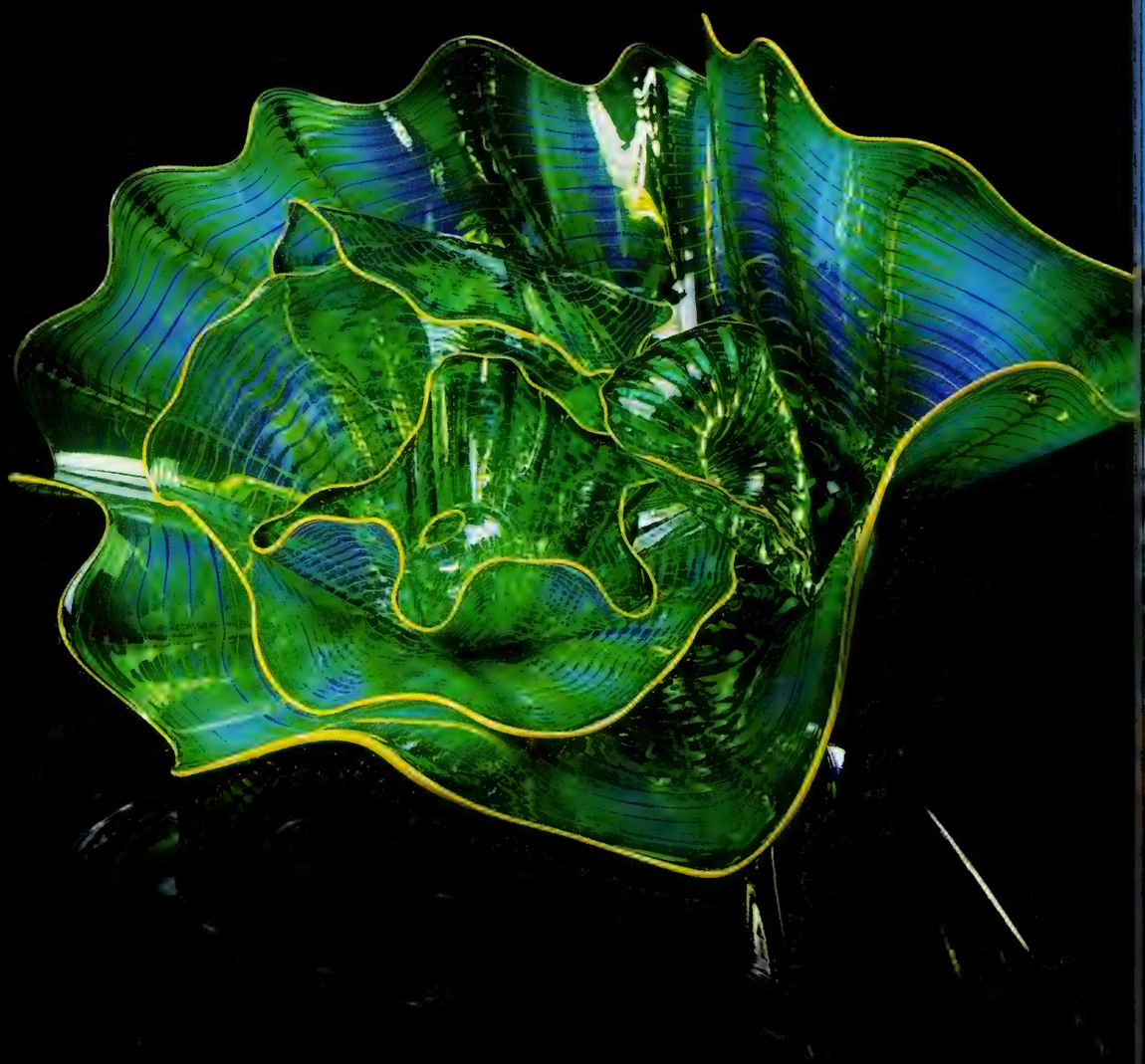




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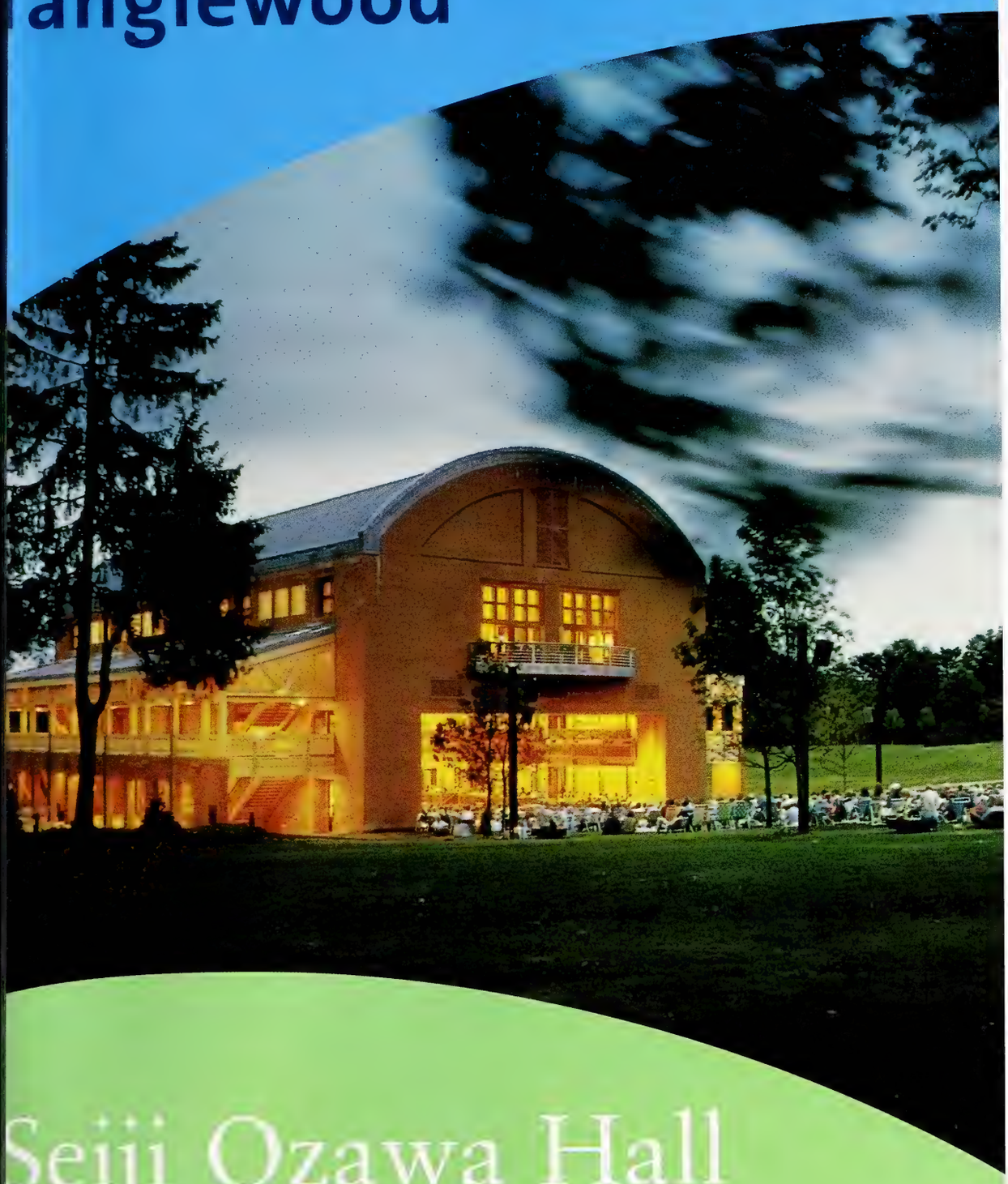


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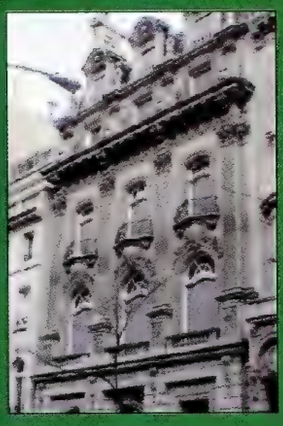
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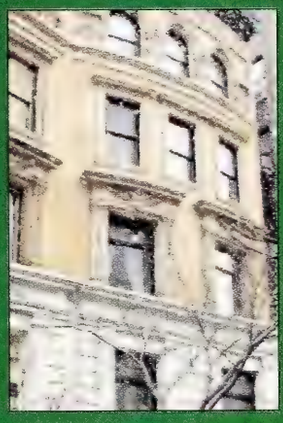
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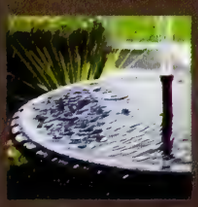
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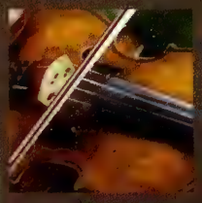
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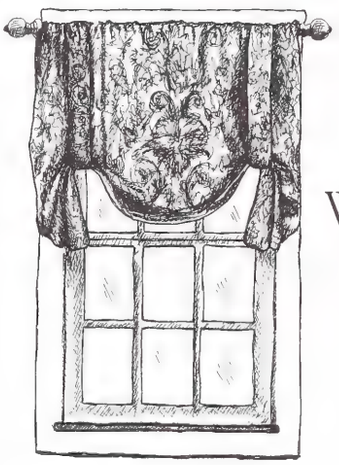
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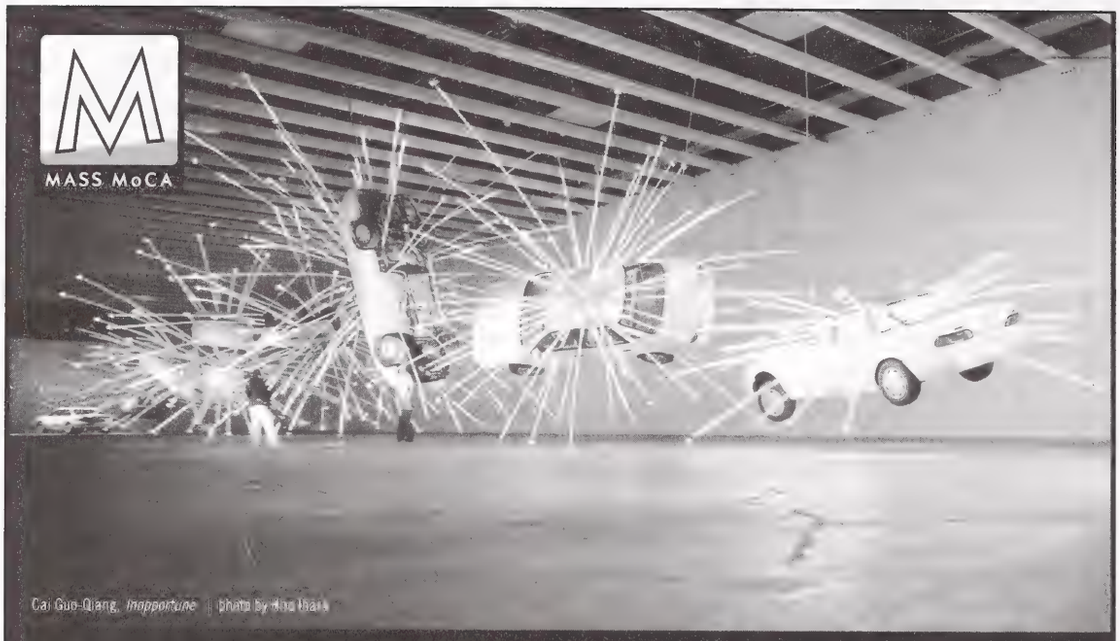
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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,...which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present



BSO Archives

After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed



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world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

A "Special Focus" Exhibit at the Tanglewood Visitor Center
James Levine: A New Era for the BSO

On October 28, 2001, the BSO's Board of Trustees announced that, as of the 2004-2005 season, James Levine would become the Boston Symphony Orchestra's fourteenth music director—and the first American-born conductor to hold that position. Drawing on materials in the BSO Archives as well as materials made available from the Cleveland Orchestra Archives and Metropolitan Opera Archives, this exhibit traces the remarkable career of James Levine, including his BSO conducting debut in April 1972, at the age of 28, when he filled in for an ailing Rafael Kubelik. The exhibit also puts Maestro Levine's appointment into an historical context by examining the BSO's tradition of hiring foreign-born and -trained conductors that began with the appointment in 1881 by BSO founder Henry Lee Higginson of German-born Georg Henschel as the orchestra's first music director.





The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca. 1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).

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Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

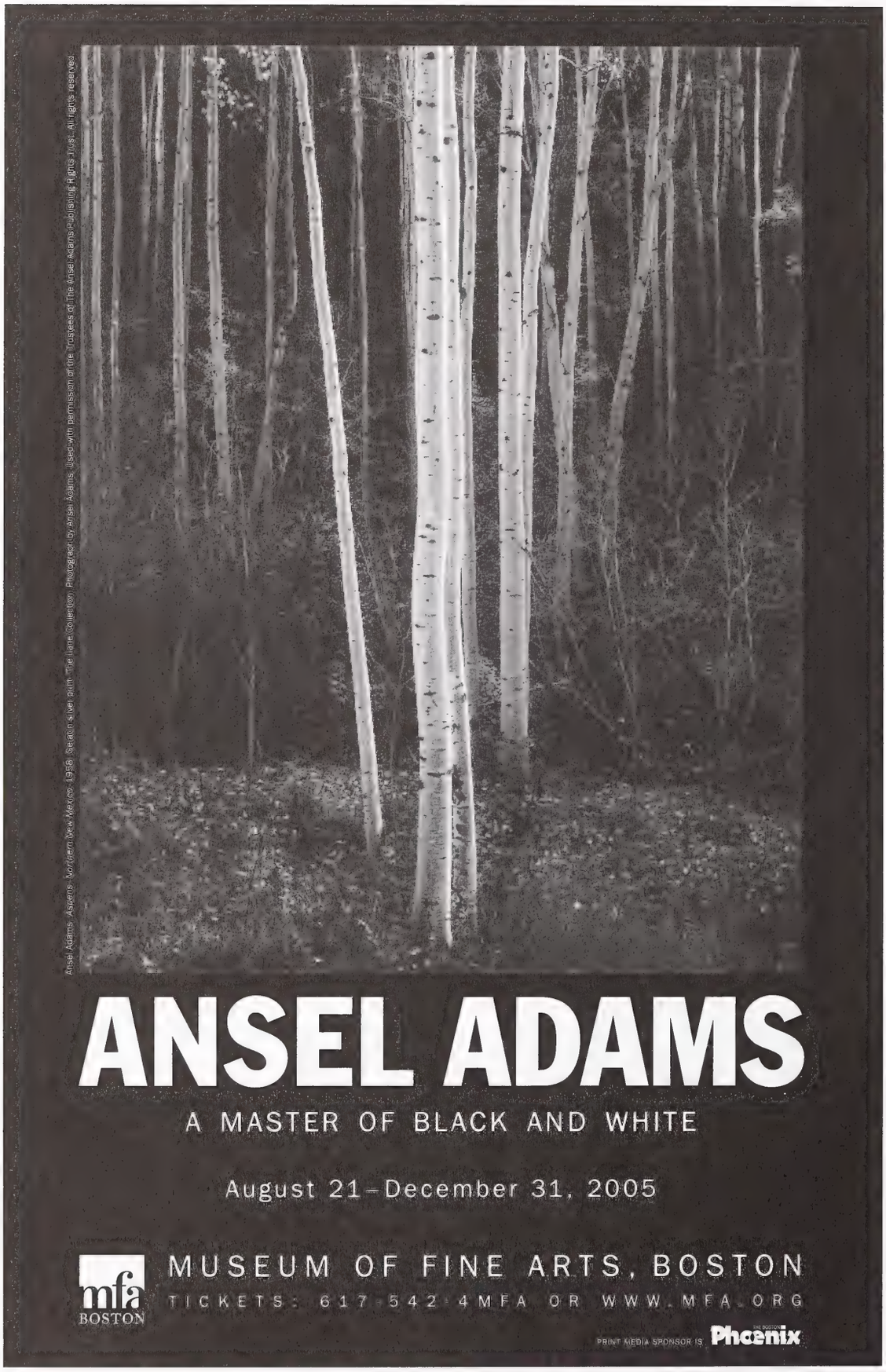
The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

Marking its 65th anniversary this year, the Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced musicians who have completed all or most of their formal training. Some 150 young artists, all attending the TMC on full fellowships that underwrite tuition, room, and board, participate in a program including chamber and orchestral music, opera and art song, and a strong emphasis on music of the 20th and 21st centuries. TMC Orchestra highlights this summer include an all-Wagner concert (*Die Walküre*, Act I, and *Götterdämmerung*, Act III, with some of the world's foremost Wagner singers) conducted by James Levine (working with the TMCO for the first time); TMCO performances led by Stefan Asbury, Rafael Frühbeck de Burgos, Kurt Masur (on the orchestra's opening concert), and Ingo Metzmacher, as well as by this year's TMC Conducting


Ansel Adams. Aspens: Northern New Mexico. 1958. Gelatin silver print. The Ansel Adams Collection. Photograph by Ansel Adams. Used with permission of the Trustees of The Ansel Adams Publishing Rights Trust. All rights reserved.
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Fellows; plus, as part of Tanglewood on Parade, Seiji Ozawa's return to the TMCO podium (leading Beethoven's *Leonore* Overture No. 3). To open the TMC season, the Mark Morris Dance Group returns for its third week-long annual collaboration with the Tanglewood Music Center, culminating in two joint MMDG/TMC performances, including a new work commissioned by the TMC with choreography (to Milhaud's *La Création du monde*) by Mark Morris. The 2005 Festival of Contemporary Music, directed by composer John Harbison, offers a programming "anthology" (Harbison's own word) of birthday commemorations (marking George Perle's 90th, Pierre Boulez's 80th, and Harrison Birtwistle's 70th), attention to young composers (notably in a concert by the new music ensemble *eighth blackbird*), music of composers rarely heard at Tanglewood, and works by members of the TMC's composition faculty. 2005 also sees a number of new works specially commissioned for the TMC's 65th anniversary (to be performed as part of the Sunday-morning concert series); resumption of the TMC's Bach cantata performance seminar led by conductor Craig Smith, culminating in a July 31 performance of cantatas 37, 118, and 201 (the great secular cantata *Der Streit zwischen Phoebus und Pan*), and a first-time collaboration of TMC Vocal Fellows with Keith Lockhart and the Boston Pops Orchestra for a special "Sondheim Celebration" on July 13 marking Stephen Sondheim's 75th birthday. Ongoing TMC programs include seminars in the string quartet, and Prelude concerts in Ozawa Hall on Saturdays at 6 p.m. and Sundays at 1 p.m. prior to the Saturday and Sunday BSO concerts.

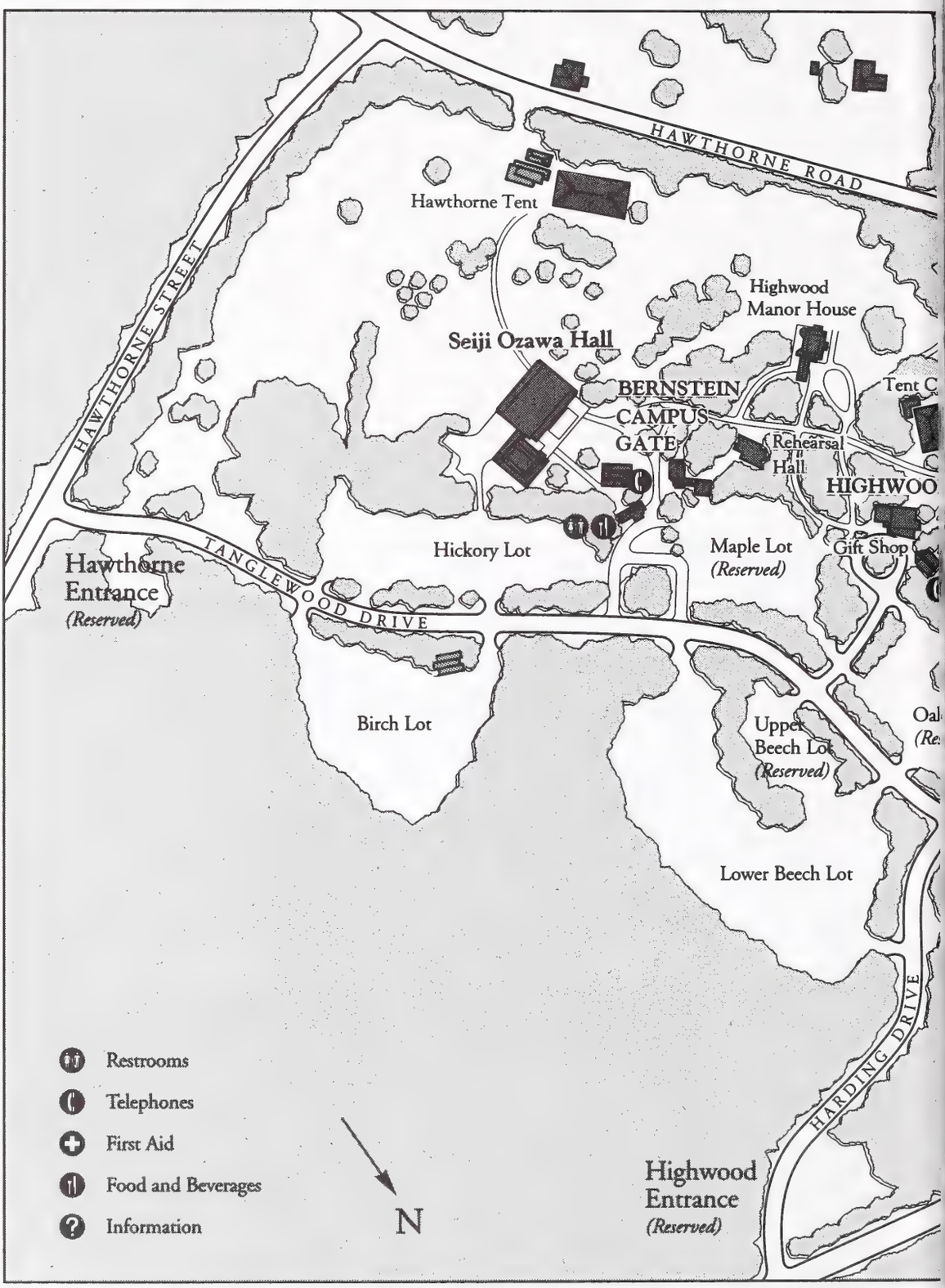
It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, Stephanie Blythe, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

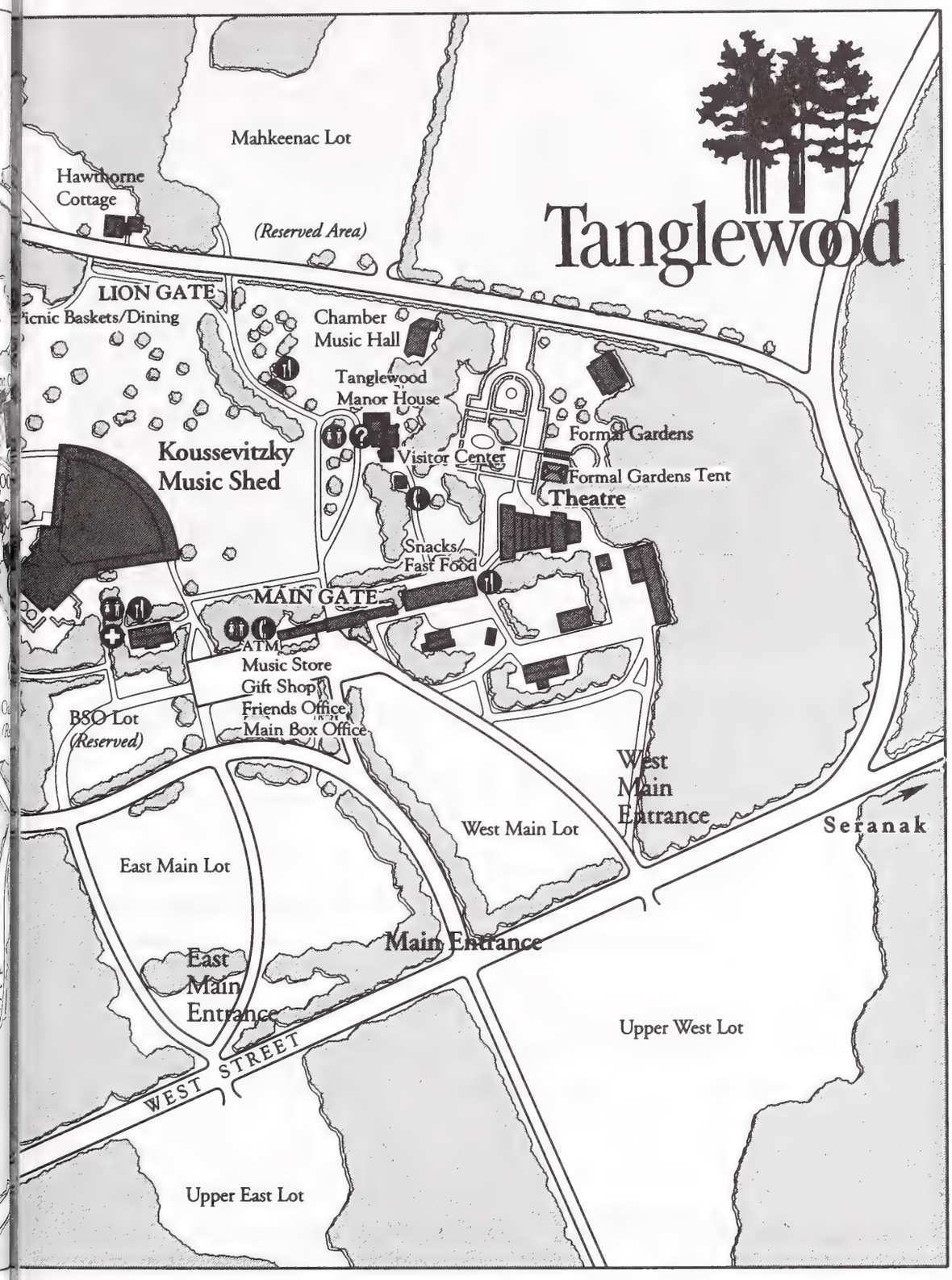
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall


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Latecomers will be seated at the first convenient pause in the program.
If you must leave early, kindly do so between works or at intermission.
Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

FOR THE SAFETY OF, AND IN CONSIDERATION OF, YOUR FELLOW PATRONS, PLEASE NOTE THAT SPORTS ACTIVITIES, BALL PLAYING, BICYCLING, SCOOTERS, KITE FLYING, FRISBEE PLAYING, BARBEQUING, PETS, AND TENTS OR OTHER STRUCTURES ARE NOT PERMITTED ON THE TANGLEWOOD GROUNDS.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

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TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered several days in advance at www.bso.org.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. IN CASE OF RAIN ON THE DAY OF SELECTED BSO AND BOSTON POPS CONCERTS, AND SUBJECT TO TICKET AVAILABILITY, patrons can upgrade a regular lawn ticket at the Box

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OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $16 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. During Open Rehearsals, a special children's area with games and activities behind the Tanglewood Visitor Center is available for children, who must be accompanied by an adult at all times.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

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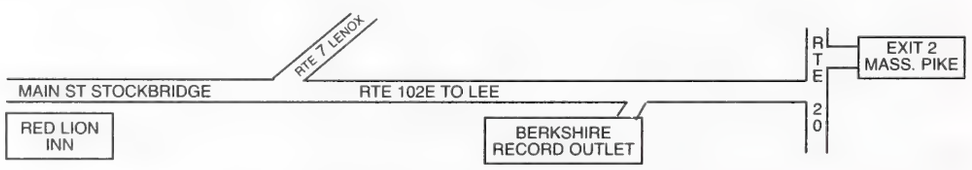
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IN TRIBUTE TO FLORENCE GOULD

Florence Gould

Florence Lacaze Gould, for whom the Florence Gould Auditorium in Seiji Ozawa Hall is named, was born in San Francisco to French parents in 1895. The San Francisco earthquake of 1906 destroyed her father's printing house, and the family returned to France. Florence arrived not speaking a word of French, but she was quick, intelligent, and musically gifted, and by the age of sixteen she was studying voice at the Paris Conservatory. Although she asserted throughout her life that she "had not a drop of American blood," she remained a U.S. citizen until her death in 1983.



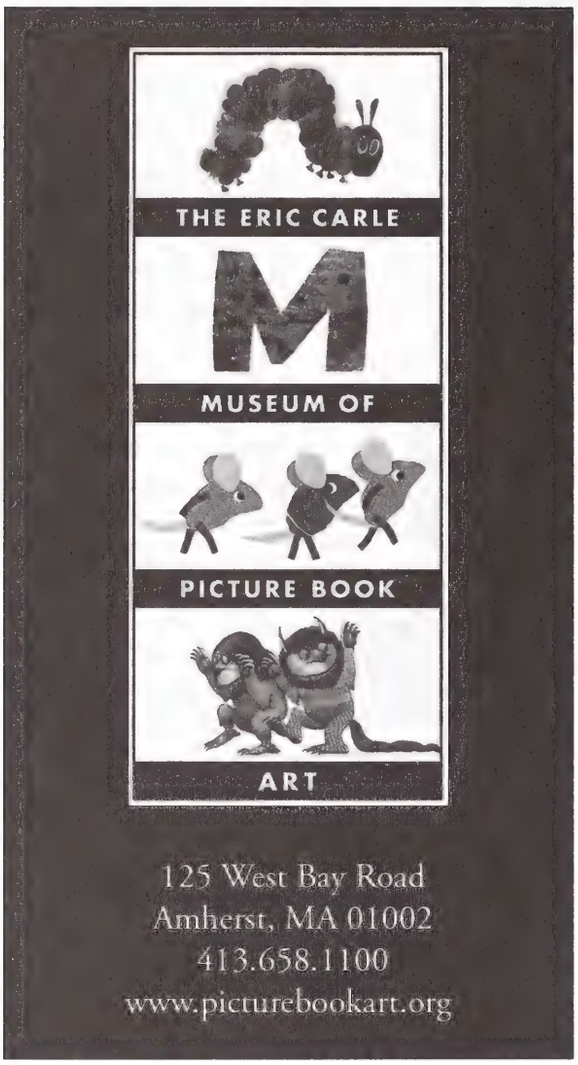
Photo courtesy of the Trustees, Florence Gould Foundation

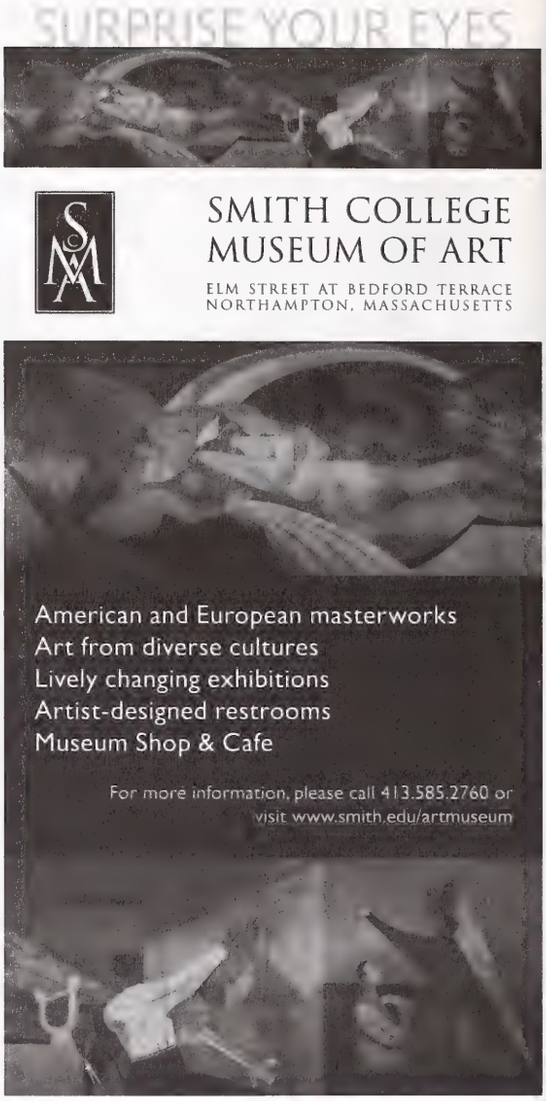
Florence Lacaze Gould onboard the *S.S. Normandie* during its maiden voyage, 1935.

Florence returned to San Francisco with her new husband, an American architect, at the outbreak of World War I, but the marriage did not last and she returned to France in 1917. Following the Armistice, she recommenced her musical studies, and was often to be found singing in the salons of Paris, along with the likes of the famous Parisian entertainer Collette. It was at such an event that she caught the eye of Frank Jay Gould, son of the American railroad magnate Jay Gould. The two were married in 1923 and, at her husband's request, Florence gave up her singing career.

The Goulds were at the center of social life in the South of France during the 1920s and 1930s, where they attracted an international crowd of socialites, artists, and writers. They remained in France throughout World War II, during which time Florence served as a nurse and established a famous literary salon that became a center of intellectual life in wartime Paris. It was also at this time that she became a patron of contemporary painters, Braque and Picasso among them, and began amassing an extraordinary collection of modern art.

Frank Gould died in 1956, leaving an enormous fortune to his wife. Florence Gould continued her philanthropy to the arts, and was awarded the Legion d'Honneur by French President Charles de Gaulle in 1961. The guests of her salon tended no longer to be rebellious, avant-garde intellectuals, but, instead, great established personages, many of them members of the Academie. She also surrounded herself with the leading European and American art collectors, dealers, and cultural leaders. At the time of her death, her art collection included works by Bonnard, Cassat, Cezanne, Corot, Degas, Gaugin, Toulouse-Lautrec, Manet, Monet, Pissarro, Renoir, and Van Gogh. The majority of the proceeds from the sale of her estate was given to the Florence Gould Foundation, the principal purpose of which is to foster Franco-American amity and collaboration. The Florence Gould Foundation endowed the auditorium of Seiji Ozawa Hall, naming it in honor of Mrs. Gould, in 1990, and similarly has named other cultural facilities throughout the United States and in France. The Foundation also has endowed a Fellowship at the Tanglewood Music Center for the benefit of talented young French musicians.





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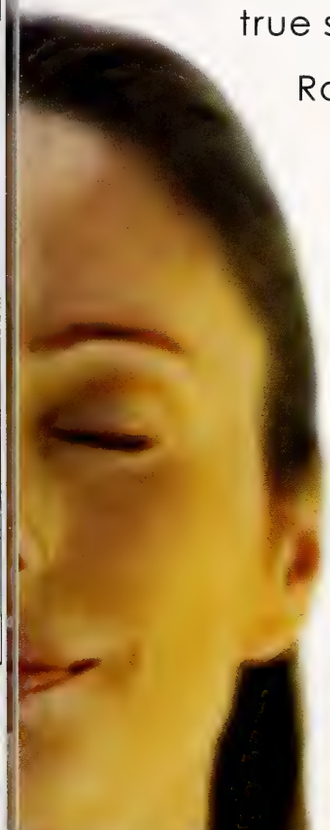


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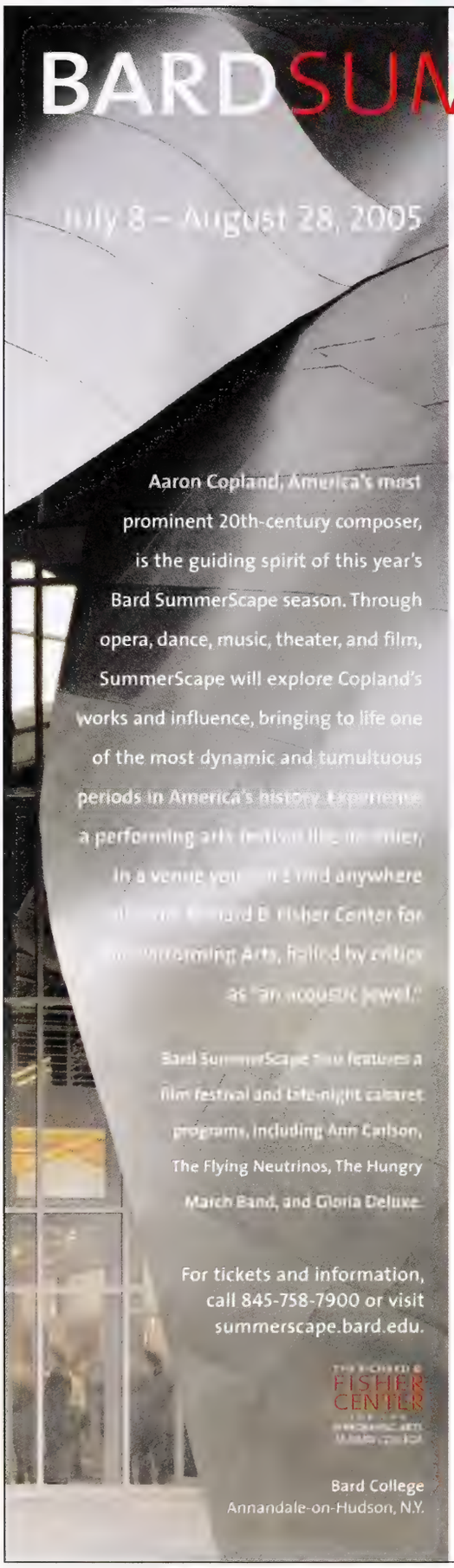


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OPERA

Regina

July 29, 31, August 3, 5, 6

Text and music by Marc Blitzstein, based on *The Little Foxes* by Lillian Hellman
The American Symphony Orchestra, conducted by Leon Botstein, music director
Directed by Peter Schneider
Set design by Judy Pfaff
Costume design by Garry Lennon
Lighting design by Natasha Katz

The Tender Land

August 4, 6, 7, 10–12

An opera by Aaron Copland
Libretto by Erik Johns
The American Symphony Orchestra, James Bagwell conducting
Directed by Erica Schmidt

DANCE

Martha Graham Dance Company

July 8–10

Cave of the Heart, music by Samuel Barber
Hérodiade, music by Paul Hindemith
Appalachian Spring, music by Aaron Copland
The American Symphony Orchestra, Aaron Sherber conducting
Narration by Blythe Danner

THEATER

Rocket to the Moon

July 14–17, 22–24

A play by Clifford Odets
Directed by Daniel Fish

JAZZ

Vince Giordano's Nighthawks

August 26

Jazz at Lincoln Center Presents The Afro-Latin Jazz Orchestra

August 27

BARD MUSIC FESTIVAL

Sixteenth season

Copland and His World

August 12–14, 19–21

Two weekends of concerts, panels, and other events bring the musical world of American composer Aaron Copland to life.

MUSICAL THEATER

The Golden Apple

August 28

Music composed by Jerome Moross
Written by John LaTouche

Sixteenth Annual Bard Music Festival

Copland
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AUGUST 12–14 and AUGUST 19–21, 2005

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FRIDAY, AUGUST 12

PROGRAM ONE

AARON COPLAND, AN AMERICAN MASTER

All-Copland program

SATURDAY, AUGUST 13

PROGRAM TWO

PARIS, BOULANGER, AND JAZZ

Works by Copland, Milhaud, Stravinsky, Thomson, others

PROGRAM THREE

COPLAND, THE EARLY YEARS

Works by Copland, Antheil, Thomson; American Symphony Orchestra, Leon Botstein, conductor

SUNDAY, AUGUST 14

PROGRAM FOUR

COPLAND, ADVOCATE OF CONTEMPORARY AMERICAN MUSIC

Works by Copland, Cowell, Sessions, Ives, Varèse, others

PROGRAM FIVE

VARIETIES OF ENGAGEMENT: THE AMERICAN JEWISH COMPOSERS

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FRIDAY, AUGUST 19

PROGRAM SIX

SOUTH OF THE BORDER

Works by Copland, Revueltas, Chávez, Villa-Lobos, others

SATURDAY, AUGUST 20

PROGRAM SEVEN

AARON COPLAND AND THE FOLK REVIVAL

Performance with Peggy Seeger and Mike Seeger

PROGRAM EIGHT

THE LURE OF NEOCLASSICISM

Works by Copland, Stravinsky, Diamond, Carter, Bowles, others

SPECIAL EVENT

COPLAND'S PIANO FANTASY

Performance with commentary by Michael Boriskin

PROGRAM NINE

IN SEARCH OF A NEW NATIONAL VOICE

Works by Copland, Barber, Roy Harris, Kern; American Symphony Orchestra, Leon Botstein, conductor

SUNDAY, AUGUST 21

PROGRAM TEN

TANGLEWOOD AND POSTWAR TENSIONS

Works by Copland, Cage, Boulez, Foss, Del Tredici, Britten, others

PROGRAM ELEVEN

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Seiji Ozawa Hall at Tanglewood
August 2 – August 18, 2005

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Music of Mozart, Tower, and Brahms



Walter H. Scott

2005 Tanglewood

SEIJI OZAWA HALL

Tuesday, August 2, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

MATTHIAS GOERNE, baritone
ALEXANDER SCHMALCZ, piano

The audience is politely requested to withhold applause until the end of each group of songs. Please do not applaud after the individual songs in each group.

BEETHOVEN — Six Songs to Poems of Christian Fürchtegott Gellert, Opus 48

Bitten
Die Liebe des Nächsten
Vom Tode
Die Ehre Gottes aus der Natur
Gottes Macht und Vorsehung
Bußlied

MAHLER

Phantasie aus Don Juan
Zu Straßburg auf der Schanz
Urlicht
Ablösung im Sommer
Um schlimme Kinder artig zu machen
Selbstgefühl

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BERG — Four Lieder, Opus 2

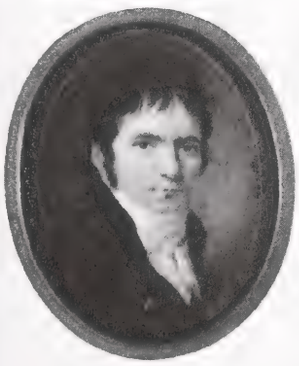
- Dem Schmerz sein Recht
- Schlafend trägt man mich
- Nun ich der Riesen Stärksten überwand
- Warm die Lüfte

WAGNER — Songs to Five Poems by Mathilde Wesendonck

- Der Engel
- Stehe still!
- Im Treibhaus
- Schmerzen
- Träume

NOTES ON THE PROGRAM

As central figures in the great German-Austrian tradition, all the composers on this concert are justly celebrated for epoch-making innovations outside the field of song. Yet, as this program shows, Beethoven, Mahler, Berg, and Wagner were all capable of distilling their most essential artistic qualities into intimate, and thoroughly idiomatic, voice-and-piano masterpieces.



When we think of **Ludwig van Beethoven** (1770-1827) and his supernal achievements in the symphony, sonata, and string quartet, we sometimes forget that for many years Beethoven composed the finest, most substantial, and most durable piano songs of his era—unsurpassed until Franz Schubert came into his own in 1814. Indeed, Beethoven's first great public success was with a vocal work: *Adelaide*, a *scena* that appeared in 1796, quickly found its way to almost every piano in Vienna. Unlike *Adelaide*, with its operatic and *concertante* features, Beethoven's set of six Gellert songs, completed in early 1802, exhibits the intimacy that would typify the Romantic Lied to come. Beethoven's choice of Gellert's spiritual texts may well reflect the personal crisis he faced at this time of his life. He had recently begun to tell a few friends of the growing deafness he had long attempted to conceal; his anguish over this affliction would reach a climax later in 1802, in the *cri de coeur* of his Heiligenstadt Testament.

Although the Gellert Lieder all share a unique Beethovenian tone of ethical uplift, they were not designed as a musically unified set. However, Beethoven creates a sense of balance by keeping the first five songs quite brief and gnomic (eliminating some of Gellert's stanzas), while allowing the final "Song of Penitence" to serve as an expansive culmination. The opening "Bitten" is a richly harmonized, hymnodic prelude to prayer. "Loving one's neighbor" deplores hypocrisy with gentle humor. No. 3's musings upon mortality are somberly chromatic, with hollow keyboard octaves underlining the admonition "Think, O man, of your death." The best-known of the songs, "Die Ehre Gottes

aus der Natur" intermixes grandiosity with awestruck meditation, and grandeur also suffuses the economical No. 5. The closing song begins with a sorrowful *Poco adagio*, but the expectation of God's grace brings a flowing, confident Allegro, decorated with virtuoso piano ornament.

* * * * *

Gustav Mahler (1860-1911) was already a mature artist when he undertook his great cantata *Das klagende Lied* at age twenty. The present Mahler group draws largely from his "Songs from Youth," a collection of Lieder produced in the 1880s and early '90s. While some of these lack the composer's full mature measure of mordancy and pungency, the real Mahler is present in all. "Phantasie aus Don Juan" seems to be one of the few surviving examples of Mahler's work in the theater, almost certainly penned for the 1887 Leipzig State Theater production of Tirso de Molina's seminal play *Don Juan* (the initial literary source of the Don Juan myth). The song's bittersweet wistfulness and tonal ambiguity are quintessential Mahlerian tropes. At about this time, Mahler discovered *Des Knaben Wunderhorn*: a folk-poetry collection that would inspire him for the next dozen years, not only in phantasmagorial Lieder, but in whole movements of his Second, Third and Fourth symphonies. All the remaining songs on this program utilize *Wunderhorn* texts. "Zu Straßburg auf der Schanz," from its atmospheric posthorn calls through its military funeral march mordancy and its final bittersweet melodic arch, penetrates to the visceral core of Mahler's eerie *Wunderhorn* world. Mahler began an orchestral version but abandoned it, perhaps



because the song's brass and drum effects are already magnificently suggestive on the piano. Mahler composed "Urlicht" in 1893 and almost immediately inserted it into the Second Symphony. Its hymn-like strains limn a solemn, naïve portrait of a soul at heaven's gate, rising to a passionate plea for salvation before the blissful close. The rustic "Ablösung im Sommer" provided material for the scherzo of Mahler's Third Symphony. Contrasting the plaintive rough-hewn vigor of cuckoo music with liquid purling nightingale figurations, the composer slyly enlists our sympathy for the former. The cuckoo is also prominent in the lively *faux*-naïve, *faux*-folk-tune bawdiness of "Um schlimme Kinder artig zu machen." "Selbstgefühl" is a dance-song, sparkling with robust wit and skittish charm.

* * * * *

Despite their low opus number, the dark, ultra-intense Opus 2 Lieder of **Alban Berg** (1885-1935) should not be confused with the composer's very different Seven Early Songs. The latter are expertly refurbished student pieces, conceived in a somewhat unfocused late-Romantic idiom, while the Four Songs, Opus 2, though composed only a few years later, reveal a mature artist well on his way to modernist leadership. Berg conceives the songs as a unified group. No. 1—with its polarity between the lulling oblivion of stable D minor strains and eruptions of memory marked by dense, dissonant chording—serves as a prelude (on a poem by Christian Friedrich Hebbel) to three lyrics by the expressionist poet Albert Mombert. Opening the first Mombert song, evocative downward-sliding harmonies (stemming from rising fourths in the bass) go on to support a vocal line of sinuous nostalgia. Later in the group, these harmonies will have important repercussions. After the energetic beginning of Opus 2, No. 3, important elements from No. 1 emerge—D minor simplicity and rocking rhythm—to mirror a "white fairy-tale hand." No. 4 limns summer haze, nightingale song, and drear winter's cold glittering snow before building to the desperate, climactic cries of a deserted woman. Closing fourths-harmonies round off the Mombert trilogy.



* * * * *

The Wesendonck Lieder are a double anomaly in the output of **Richard Wagner** (1813-1883). They are the only significant Lieder from his maturity, which was devoted almost exclusively to opera, and the only important vocal work for which he did not provide his own text. The poems here are by Mathilde von Wesendonck, the wife of the benefactor who proved Wagner's salvation during his early years of exile in Switzerland. In 1857, Wagner began composing his pathbreaking opera *Tristan und Isolde*. Like his self-destructive hero Tristan, who plunged into a hopeless love affair with the wife of his benefactor King Marke, Wagner became romantically embroiled with Mathilde, resulting in a catastrophic rupture with his patron. While often heard in orchestral versions, the Wesendonck Lieder were originally written with piano accompaniment. The music reveals a Wagner ripe for the eroticism of *Tristan*. Serenity dominates the opening "Der Engel"; agitation grows to an ecstatic climax in "Stehe still," and rapturous, almost mystical musing follows. "Im Treibhaus" anticipates the bleak prelude to Act III of *Tristan* (music heard here would be recast and rhythmically broadened in the opera). In the following song, "Sorrows," the title finds embodiment in searing



recurrences of a dissonant opening chord. Floating in continual ethereality, "Träume" provides another foretaste of *Tristan*—its opening is a preliminary version of the opera's Act II love duet, and its quiet, harmonically rapturous keyboard culmination already celebrates Tristan and Isolde's "longed-for, blissfully sane wish never again to awaken" from the throes of ecstasy.

—Benjamin Folkman

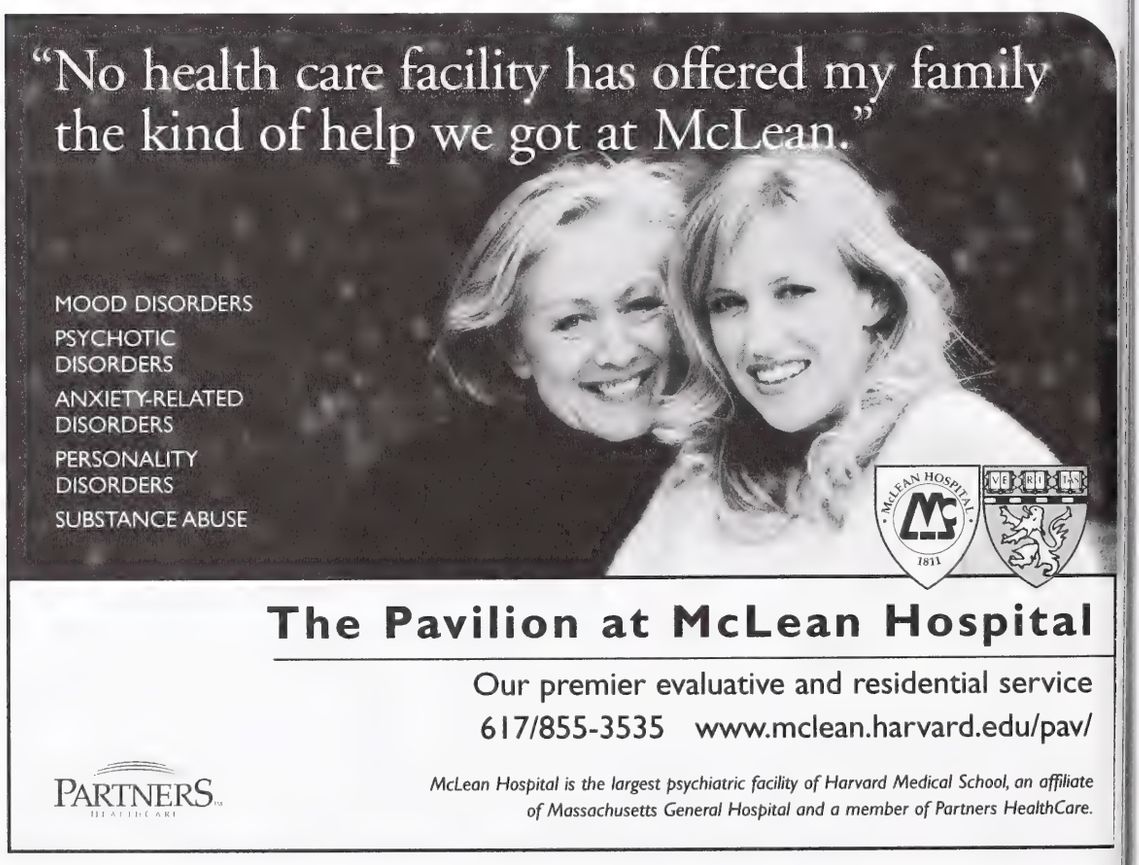
Benjamin Folkman is a New York-based annotator whose articles have appeared in *Opera News*, *Playbill*, *Stagebill*, *Performing Arts*, and numerous other publications. He is also President of the Tcherepnin Society.

GUEST ARTISTS

Matthias Goerne



Matthias Goerne has received worldwide praise for his interpretations of Lieder. He is a frequent guest at such prestigious venues as Carnegie Hall and London's Wigmore Hall; among his musical partners are renowned pianists Leif Ove Andsnes, Alfred Brendel, Christoph Eschenbach, and Elisabeth Leonskaja. Mr. Goerne is equally acclaimed on the concert stage, appearing with the world's foremost orchestras and conductors at the leading venues. Highlights of his 2004-05 season included concerts with the National Symphony in Washington under Leonard Slatkin, the Orchestre de Paris under Christoph Eschenbach, and the Gewandhausorchester under Herbert Blomstedt; his debut in the title role of *Bluebeard* in concert with the Berlin Philharmonic under Peter Eötvös; and tours with the Concentus Musicus and Nikolaus Harnoncourt and with the Gustav Mahler Youth Orchestra under Ingo Metzmacher. As an opera performer,



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Matthias Goerne has appeared at the Salzburg Festival, the Metropolitan Opera in New York, the Royal Opera House, Covent Garden (*Wozzeck* under Antonio Pappano), Dresden's Semperoper (as Wolfram in *Tannhaüser*), and Zurich Opera, among others. In the 2004-05 season he sang Wozzeck at the Saito Kinen Festival in Japan under Seiji Ozawa, Kasim in Henze's *L'Upupa* at the Teatro Real in Madrid, and Papageno in Julie Taymor's new production of *The Magic Flute* at the Metropolitan Opera under James Levine. Matthias Goerne has an exclusive contract with Decca for solo recordings, many of which have received prestigious awards. Recent releases include his recordings of Schubert's *Winterreise* with Alfred Brendel, Schumann songs with Eric Schneider, and, most recently, Schubert's *Schwanengesang*, again with Brendel, released in spring 2005. In 2001 Mr. Goerne was appointed an Honorary Member of the Royal Academy of Music and Professor for Lied Interpretation at the Schumann Hochschule in Düsseldorf. Born in Weimar, he studied with Hans-Joachim Beyer in Leipzig, with Elisabeth Schwarzkopf, and with Dietrich Fischer-Dieskau. Having previously appeared with the Boston Symphony Orchestra at Tanglewood in 2001 and 2002, he rejoins the orchestra here this coming Friday night, with Ingo Metzmacher conducting, for selections from Mahler's *Des Knaben Wunderhorn* settings.

Alexander Schmalcz



Born in Weimar, Germany, pianist Alexander Schmalcz began his piano studies at the age of ten in Dresden as a member of the Dresdner Kreuzchor, the renowned German boys' choir. He continued his musical studies in Dresden and Utrecht, and in 1993 moved to London to study with lain Burnside and Graham Johnson at the Guildhall School of Music and Drama. He also took part in master classes with lrwin Gage, Roger Vignoles, Peter Schreier, Thomas Quasthoff, Charles-André Linale, and Kyoko Hashimoto. In 1996 he was awarded the Megan Foster Accompaniment Prize and the Gerald Moore Award. His piano trio, the Pantoum Trio, won the Netherlands lmpresariaat Competition in Amsterdam. He has performed all over Europe, Japan, and the United States, including such prestigious venues as London's Wigmore Hall, Amsterdam's Concertgebouw, the Frauenkirche in Dresden, the Royal Opera House–Covent Garden, the 92nd Street Y in New York, and the Vatican. Mr. Schmalcz has been a guest at such international festivals as Stuttgart's European Music Festival and Hitzacker in Germany, Windsor in England, and Lanciano in ltaly. He has made numerous recordings for the BBC, Netherlands Radio, and German Radio. As an accompanist he works regularly with singers including Jörg Hempel, Peter Schreier, and Matthias Goerne. Since 1999, Mr. Schmalcz has combined his international career with a teaching position at the Robert-Schumann-Hochschule Düsseldorf. Recent engagements include recitals at Wigmore Hall with Marcus Ullmann and Stephan Loges, several recitals with Peter Schreier in Germany, and recital tours with Stephan Loges and Jörg Hempel throughout the United States, as well as a recital tour of Japan. Future plans include recitals with all of these artists throughout Europe and the United States.


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Renée Fleming


Vladimir Ashkenazy


Emanuel Ax


Dmitri Hvorostovsky


Joshua Bell


Michael Tilson Thomas


Vladimir Feltsman


Lang Lang


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2005 Tanglewood

SEIJI OZAWA HALL

Wednesday, August 3, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

AUSTRALIAN CHAMBER ORCHESTRA
RICHARD TOGNETTI, Artistic Director and Leader

VINE — *Smith's Alchemy*

J.S. BACH — Keyboard Concerto in D minor, BWV 1052
- Allegro
- Adagio
- Allegro

ANGELA HEWITT, piano

INTERMISSION

J.S. BACH — Keyboard Concerto in F minor, BWV 1056
- [Allegro]
- Largo
- Presto

Ms. HEWITT

RAVEL — String Quartet in F
(arranged by Richard Tognetti for string orchestra)
- Allegro moderato. Très doux
- Assez vif. Très rhythmé
- Très lent
- Vif et agité

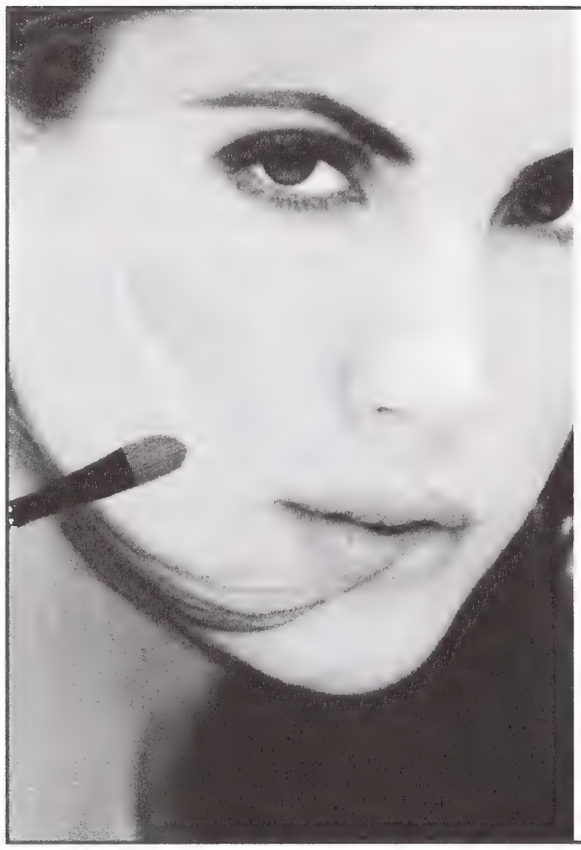
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NOTES ON THE PROGRAM

Millions of Americans have heard the music of **Carl Vine** (born October 8, 1954, in Perth, Australia; now living in Sydney), most of them probably unknowingly, for it was Vine who wrote the "Sydney 2000" presentation for the Closing Ceremony of the 1996 Atlanta Olympics. Vine also arranged the Australian National Anthem and, in addition, has much music for film, television, theater, and dance to his credit. Primarily though, he is a composer of serious classical music, with a catalogue that includes six symphonies (including a quixotically numbered 4.2 and a *Choral Symphony*), six concertos (the most recent for cellist Steven Isserlis), four string quartets (the fourth premiered just last year by the Takács Quartet), and electronic music. Since 2000 he has been artistic director of Musica Viva Australia, the largest chamber music entrepreneur in the world. Earlier this year he won the Don Banks Music Award, the highest accolade given to an artist by the Music Board of the Australia Council for the Arts.

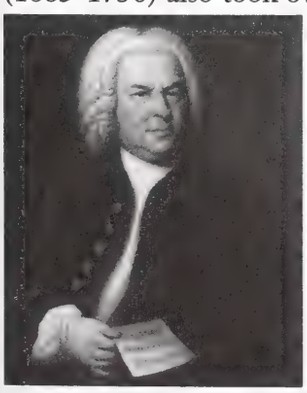

Ken Martin ©2000

Smith's Alchemy is Vine's own arrangement for string orchestra of his String Quartet No. 3. The quartet was premiered in 1994 by London's Smith Quartet, which had commissioned it. Six years later an Australian group, the Goldner Quartet, performed it at the opening of the Angel Place Recital Hall in Sydney. Richard Tognetti was in the audience that night, and asked the composer if the work might be arranged for his Australian Chamber Orchestra. The result was *Smith's Alchemy*. "The intention of the original work," writes Vine, "was to transform four stringed instruments into a single 'super' instrument while capitalizing on their natural singing qualities—a kind of aural alchemy."

The fifteen-minute work is in three connected movements. The first opens with a curious textural pattern consisting of an intervallic series rising through four octaves of strings, while simultaneously a different series played pizzicato and slightly more slowly descends. Interspersed or heard concurrently with this pattern (or variants thereof) are several subordinate ideas, but texture remains the guiding principle. The tenderly reflective second movement features solo instruments in wide-ranging, semi-improvisatory arcs of sound. Demonic propulsion and asymmetrical meters inform the final movement, which does not so much end as come to a crashing halt.

* * * * *

In 1729, six years after accepting his new position in Leipzig, **Johann Sebastian Bach** (1685-1750) also took over direction of the city's Collegium Musicum, founded in 1702 by Telemann. This loosely organized group of amateur musicians performed in and around Leipzig, mainly in Zimmermann's coffee house. With little time to compose new music for this purely instrumental ensemble (Lutheran Leipzig kept him very busy writing vocal and choral music), Bach often resorted to recycling older material. With harpsichordists abounding, including two of Bach's own sons and several of his pupils, there was ample incentive for works featuring this instrument. The D minor keyboard concerto (often today called Bach's "Concerto No. 1," a designation certainly not his own) derived originally from a violin concerto of ten or more years earlier. Connoisseurs of Bach's two hundred-plus cantatas will also recognize the con-



certo's first and second movements in Cantata No. 146 (*Wir müssen durch viel Trübsal in das Reich Gottes eingehen*) and the third movement in No. 188 (*Ich habe meine Zuversicht*), both dating from the late 1720s.

The D minor concerto is probably the grandest and surely the best-known of Bach's keyboard concertos. Its bigness of conception is announced in the unison orchestral ritornello of the opening bars, which recurs several times in various keys throughout the movement, rather like pillars between which the soloist weaves its own material. The slow movement might be termed a "modulating passacaglia," as it is constructed on a repeating sequence of notes in the bass, which changes key several times. Over this figure, the keyboard slowly spins out a song of melancholy and gentle arabesques. The final movement returns to the mood, key, and energetic brilliance of the first.

The F minor concerto ("No. 5") may be the shortest of Bach's seven solo keyboard concertos, but it is a densely packed work—taut, earnest, and bristling with energy. The outer movements consist of passages of orchestral *tutti* (strings only) alternating with solo episodes. The central Largo movement belongs entirely to the soloist, who sings a lively, continuously evolving, highly ornamented *cantilena* supported only by discreet *pizzicato* accompaniment. An air of refined nobility and peace infuses the music.

* * * * *

Maurice Ravel (1875-1937) wrote his only string quartet in 1902-03 when he was twenty-seven and still studying at the Paris Conservatoire. Yet this work is anything but a student composition. His first large-scale work, the quartet shows a thorough synthesis of the formal clarity and logic of Mozart, the elegant craftsmanship of his teacher Gabriel Fauré (to whom it is dedicated), the sensuous Impressionism of Debussy, and elements of Spanish and Far Eastern musics, all welded into a distinctively personal style. The first performance was given on May 5, 1904, by the Heymann Quartet in Paris.



Exactly a century after Ravel wrote this quartet, Richard Tognetti arranged it for his Australian Chamber Orchestra. Tognetti might well have simply assigned multiple players to each part, added a few discreet notes for the double bass, and left things at that. But he has gone considerably further, using creative touches such as giving the double bass

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some impressive low notes for added richness, alternating solo and *tutti* passages, and even combining solo and *tutti* parts. Notable touches include, at one point in the second movement, a passage for the double bass playing *higher* than the cellos, and a fourth-movement climax of truly orchestral scope and power.

The quartet opens with a gracious, tranquil theme unequivocally in F major yet indulging in frequent harmonic sidesteps. The sweetly melodic second theme (actually, part of the first theme group, and initiated by the solo first violin) has a freshness and spontaneity light as an ocean breeze. The true second subject in a contrasting key of this sonata-form movement is equally lyrical. It too is heard in the first violins, but doubled two octaves lower in the violas—an inspired touch of instrumental color.

Some listeners hear the imitation of a Javanese gamelan orchestra in the second movement (a scherzo in all but name), others hear the strumming of a Spanish guitar. First violins and cellos play one rhythm (3/4, with three groups of two eighth-notes) against the inner voices playing another (6/8, with two groups of three). The initial playful pizzicato (plucked) figure alternates with a lyrical, bowed theme. In contrast to all this rhythmic activity, the central Trio section provides a moment of quiet brooding.

The third movement exudes a rhapsodic air with its episodic construction, frequent shifts of tempo, unusual timbres, subtly veiled colors, and whiffs of breezes from far-away, mysterious lands. Mutes are used much of the time.

The finale is a vigorous romp in 5/8 meter. A theme from the first movement, reworked from 4/4 to 3/4 meter, serves as one of the contrasting ideas for this movement, and is heard several times in alternation with the rapid-fire 5/8 material.

—Robert Markow

Robert Markow provides program notes for the major orchestras of Montreal, Ottawa, Minneapolis, Salt Lake City, and New Orleans, among others, and for concert venues across North America including Lincoln Center and Carnegie Hall.

GUEST ARTISTS

Richard Tognetti, Artistic Director and Leader

Richard Tognetti studied at the Sydney Conservatorium of Music with Alice Waten and at the Berne Conservatory with Igor Ozim, where he was awarded the Tschumi Prize in 1989. In that same year he took up the position of artistic director and leader of the Australian Chamber Orchestra. He has developed a keen sensibility for performing music on period, modern, and electric instruments with the pioneering spirit of early music performers in the 1970s. His arrangements of works by Janáček, Szymanowski, Paganini, Beethoven, Ravel, and Satie, among others, have served to expand the chamber orchestra repertoire. In conjunction with winemakers Bob Roberts and Susie Roberts, Mr. Tognetti produces and is artistic director of the annual Huntington Festival in Mudgee, New South Wales. He has directed the ACO and appeared as soloist on nearly twenty international tours spanning nineteen countries. He has performed at the Salzburg Festival and played Brahms's Double Concerto with Pieter Wispelwey and Frans Brueggen. In 1998 he gave the Australian premiere of Ligeti's Violin Concerto with the Sydney Symphony Orchestra. With rock musician Iva Davies he co-wrote and performed on electric violin *The Ghost of Time* for an international millennium broadcast with the Sydney Symphony Orchestra on December 31, 1999, at the Sydney Opera House; in October 2003 he performed with accordionist James Crabb at the opening ceremony of the Rugby World Cup in Sydney. He co-composed the score to

Peter Weir's film *Master and Commander: The Far Side of the World*, was violin tutor for its star, Russell Crowe, and is featured on the soundtrack as soloist. CD releases with the ACO include Beethoven's Violin Concerto on ABC Classics, and three recent discs for Chandos, featuring music by Piazzolla, Sculthorpe, and three of his own quartet arrangements. His collaboration with rock singer Peter Garrett and cartoonist/philosopher Michael Leunig resulted in a best-selling recording of *The Carnival of the Animals* accompanying a book of Leunig text and illustrations. Highly successful 2001 Sydney Festival performances of Mozart's *Mitridate, rè di Ponto* marked Mr. Tognetti's debut as an opera conductor. He has received three honorary doctoral degrees, from the universities of Wollongong, Sydney, and Western Australia. Highlights of the forthcoming season include solo engagements with the Handel & Haydn Society in Boston and with the Hong Kong Philharmonic, as well as a European tour with the ACO. Mr. Tognetti, who was made a National Living Treasure in 1999, performs on a 1759 J.B. Guadagnini violin, using a combination of raw gut and steel strings. The violin was purchased by the Commonwealth Bank of Australia for its Fine Art collection and has been lent to Richard Tognetti on a semi-permanent basis.



Australian Chamber Orchestra

Founded in 1975, the Australian Chamber Orchestra has built an international reputation for its artistic excellence and adventurous programming. Unmatched in its provocative expansion of the chamber orchestra repertoire, the ACO's stylistic versatility allows it to perform on modern or period instruments, as a small chamber group, as a small symphony orchestra, and as an electro-acoustic ensemble. ACO Artistic Director and Leader Richard Tognetti assumed his position in 1989. Under his leadership the ACO has worked with such celebrated soloists as Stephen Hough, Lorraine Hunt Lieberson, Yvonne Kenny, Steven Isserlis, Christian Lindberg, Barry Tuckwell, John Williams, Pieter Wispelwey, Pekka Kuusisto, Angela Hewitt, and Imogen Cooper. The ACO's national concert season—more than 80 performances every year in Melbourne, Adelaide, Brisbane, Canberra, Newcastle, Perth, Sydney, and Wollongong, as well as regular regional tours—gives it the largest subscription audience base for a chamber orchestra in the world. Regular international tours to Asia, Europe, and the United States have drawn outstanding reviews for its performances at many of the world's prestigious concert halls, including Amsterdam's Concertgebouw, London's Wigmore Hall, New York's Carnegie Hall and Lincoln Center, Vienna's Musikverein, Birmingham's Symphony Hall, and Washington D.C.'s Kennedy Center. In 1999 the ACO established a new chamber choir, ACO Voices, which made its debut to critical acclaim in Handel's *Messiah*. Numerous recordings are available on Channel Classics, Sony, and ABC Classics featuring repertoire ranging from Bach, Mozart, Beethoven, and Schubert to Shostakovich and Australia's Peter Sculthorpe. Chandos released string quartets by Szymanowski, Janáček, and Haas, arranged for string orchestra by Richard Tognetti, in 2002, followed in 2003 by a CD of string music by Sculthorpe. Both were chosen by *BBC Music Magazine* as "Pick of the Month" and awarded five stars for sound and five stars for performance. 2003 also saw Orfeo's release of cello masterworks with Daniel Müller-Schott and the ACO, directed by Richard Tognetti. Two recent CD releases are "Song of the Angel" (Chandos) with classical accordionist James Crabb playing music by Piazzolla, and "Musical Renegades" (ABC Classics), a two-disc set

containing live performances of music featured in the documentary *Musical Renegades*, which is also available on DVD. In mid-2004, "Classical Trombone Concertos" with Christian Lindberg appeared on the BIS label to outstanding reviews. Most recently, Hyperion has released two highly acclaimed CDs of keyboard concertos by Bach with soloist Angela Hewitt and the ACO directed by Richard Tognetti. In 2004 the ACO toured to the United States with Piotr Anderszewski and Dawn Upshaw. In 2005 the ACO collaborates with some of the world's finest artists, including pianists Angela Hewitt and Steven Osborne, violinist Kolja Blacher, flutist Emmanuel Pahud, and cellist Peter Wispelwey. The ACO appears in attire designed by Akira Isogawa.

Australian Chamber Orchestra

Violins
Richard Tognetti,
Artistic Director and leader
Helena Rathbone,
principal 2nd violin
Satu Vänskä,
assistant leader
Lorna Cumming
Alice Evans
Aiko Goto
Mark Ingwersen
Ilya Isakovich
Zoë Black
Jane Piper

Violas
Caroline Henbest,
guest principal
Nicole Divall
Stephen King

Cellos
Emma-Jane Murphy,
principal
Melissa Barnard
Molly Kadarauch

Bass
Maxime Bibeau,
principal

Harpsichord
Erin Helyard

General Manager
William Gillespie OAM

Orchestra Manager
Damien Low

Angela Hewitt



Angela Hewitt has established herself at the highest level over the last few years, particularly through her award-winning recordings for Hyperion. She has just completed a ten-year project to record all the major keyboard works of Bach, and her discography also includes CDs of Granados, Messiaen, Ravel, the complete Chopin nocturnes, and the second installment in her series of Couperin recordings. In the 2004-05 season Ms. Hewitt made her recital debut in the Royal Festival Hall, London, as part of the International Piano Series. Other highlights included recitals at the Prague Spring, Schleswig-Holstein, and Lucerne Piano festivals, as well as in Carnegie Hall, New York. She performs concertos with the DSO Berlin, Malmö Symphony, and Cleveland Orchestra, and makes her debut with the London Philharmonic with Mark Elder. Angela Hewitt's own Trasimeno Music Festival took place for the first time in Umbria, Italy, in July 2005, featuring local and international artists, as well as recitals, concertos, and chamber music performed by Ms. Hewitt herself. In the 2003-04 season she gave four concerts in major London halls, all of which sold out months in advance; also in 2003-04 she made her concerto debut with the Cleveland Orchestra led by Paavo Järvi, and gave a highly successful recital tour of Japan. Born into a musical family, Ms. Hewitt began her piano studies at age three, performing in public at four and winning her first scholarship a year later. She then went on to study with French pianist Jean-Paul Sévilla at the University of Ottawa. In 1985 she won the Toronto International Bach Piano Competition. Angela Hewitt was awarded the first ever BBC Radio 3 Listener's Award (Royal Philharmonic Society Awards) in 2003. She lives in London, Canada, and Umbria, Italy.

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HALDAN MARTINSON, violin
STEVEN ANSELL, viola
JULES ESKIN, cello
EDWIN BARKER, double bass
JOHN FERRILLO, oboe
WILLIAM R. HUDGINS, clarinet
RICHARD SVOBODA, bassoons
JAMES SOMMERVILLE, horn

with

JONATHAN BISS, piano
DAVID WILSON-JOHNSON, baritone

and

John Finney, organ

MOZART — from Six Preludes and Fugues, K.404a, for violin, viola, and cello

Prelude (Adagio) and Fugue in F, K.404a, No. 3 (the fugue arranged from Bach's *Well-tempered Clavier*, Book II, No. 13, originally in F-sharp)

Messrs. LOWE, ANSELL, and ESKIN

MOZART — Quintet in E-flat for piano, oboe, clarinet, horn, and bassoon, K.452

Largo—Allegro moderato
Larghetto
Rondo: Allegro moderato

Messrs. BISS, FERRILLO, HUDGINS, SOMMERVILLE, and SVOBODA

INTERMISSION



Stu Rosner

J.S. BACH — Cantata No. 82, *Ich habe genug*

Aria: Ich habe genug
Recitative: Ich habe genug!
Aria: Schlummert ein
Recitative: Mein Gott! wann kommt das Schöne: Nun!
Aria: Ich freue mich auf meinen Tod

DAVID WILSON-JOHNSON, baritone
Mr. FERRILLO; Messrs. LOWE, MARTINSON, ANSELL, ESKIN, and BARKER; Mr. FINNEY

Text and translation begin on page 20.

BRAHMS — Trio in E-flat for violin, horn, and piano, Opus 40

Andante—Poco più animato
Scherzo: Allegro
Adagio mesto
Finale: Allegro con brio

Messrs. LOWE, SOMMERVILLE, and BISS

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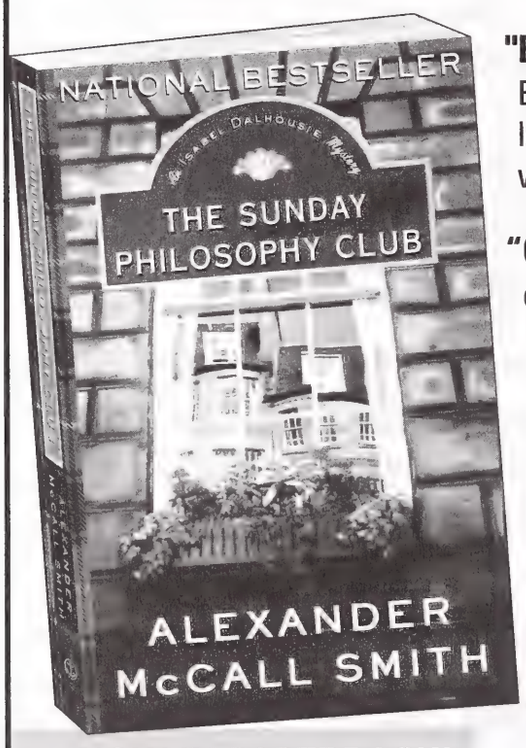
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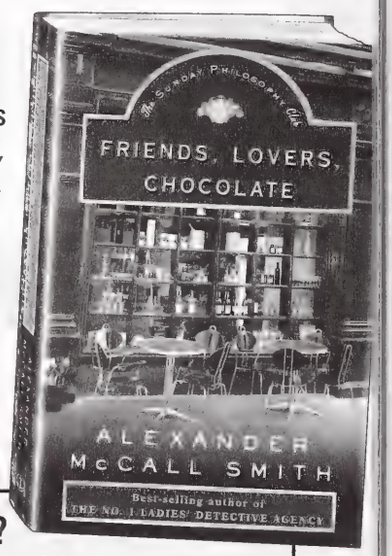


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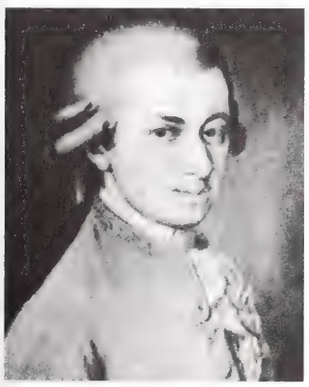
NOTES ON THE PROGRAM

In 1782, not long after settling permanently in Vienna, **Wolfgang Amadè Mozart** (1756-1791) made the acquaintance of Baron Gottfried van Swieten, a musical enthusiast who figured significantly in the life of Haydn as well as Mozart. Van Swieten had a strong interest in the music of the late Baroque, which was then seldom heard in Vienna. Mozart quickly found his way to van Swieten's musical matinée every Sunday. The assembled guests would sing through the Handel oratorios (then scarcely known outside of England), during which Mozart played from the full score at the piano and sang one of the parts while at the same time correcting the mistakes of the others! He also played through works by various members of the Bach family. These caught his interest, and he sent home to Salzburg for copies of fugues by J.S. Bach and also by his sons C.P.E. Bach and W.F. Bach. Six of these fugues (five by J.S. Bach, one by Wilhelm Friedemann Bach) he copied out in an arrangement for string trio, also adding new preludes (which may be original) to some of them. He also took five of Bach's keyboard fugues from the second book of the *Well-tempered Clavier*, arranging them for string quartet (K.505). The Boston Symphony Chamber Players open this program with one of Mozart's paired preludes and fugues, as specified on the program page for this concert.



* * * * *

On Thursday, April 1, 1784, at the Imperial and Royal National Theatre in Vienna, **Mozart** presented a "grand musical concert" for his own benefit including, in addition to three of his symphonies and a new piano concerto, "an entirely new grand quintet" (K.452) which he had entered into his own thematic catalogue just two days earlier. Mozart was the pianist for this performance, and in a letter to his father on April 10 he declared the quintet to be "the best thing I have written so far in my life.... I wish you could have heard it—and how beautifully it was performed!"



The quintet dates from what may very well have been the busiest and happiest months of Mozart's career. He had moved to Vienna several years earlier to escape his intolerable employment with the Archbishop Colloredo of Salzburg, and he would soon achieve the height of his popularity as both pianist and composer. His principal works during this time were the extraordinary series of eleven piano concertos beginning with the E-flat, K.449, in February 1784 and extending through those in A, K.488, and C minor, K.491, both entered into his catalogue in March 1786. He had triumphed with his opera *Idomeneo* in Munich in January 1781. In July 1782, the premiere of his opera *The Abduction from the Seraglio* at the Burgtheater won over Vienna's operagoing public, as would *The Marriage of Figaro* four years later. Soon after the first performance of the quintet, Mozart played it again in a June 1784 concert in which his pupil Babette Ployer introduced the magical new G major piano concerto he had written for her and which immediately follows the quintet in Köchel's chronological catalogue of Mozart's works.

Mozart begins with an introductory Largo—an unusually slow tempo marking—whose weight offsets the brightness of the home key and which portends a degree of seriousness surprising for the choice of instrumentation. At the same time, this slow

tempo provides space for each participant to be properly introduced with a regard for balance and individual timbres that remains a principal concern throughout the piece. The Allegro moderato is noteworthy also for the degree of harmonic ingenuity and exploration compressed into its very brief development section. The second movement, a Larghetto in B-flat, is at once deeply involving and yet always forward-moving, offering a poignancy of expression that is heightened by carefully moderated chromaticism. The rondo finale, even with its darkly colored central episode, is more expectedly innocent and includes a necessarily (given the number of players) written-out "*cadenza in tempo*" for all five participants before the final return of the rondo theme.

* * * * *

One of his most beautiful works for solo voice, the Cantata 82 of **Johann Sebastian Bach** (1685-1750), composed for the feast of the Purification, was first performed on February 2, 1727. It has been suggested, given the existence of a version for soprano in addition to the well-known version for bass, that this particular cantata may well have been a favorite of the composer himself. The earliest version is for bass voice plus oboe and strings (even though Bach composed the first aria initially for alto); the version with soprano likely dates from four years later. It is not known who wrote the text, though it is perhaps worth pointing out that from the start of the second movement the earliest sources utilize the spelling "*genung*" rather than "*genug*"; the more singable "*genug*" is already to be found in a copy included by Anna Magdalena Bach (J.S. Bach's second wife) in her second *Clavierbüchlein*. As usual, the text of the cantata is connected to the relevant scriptural reading for the date on which it was first performed, in this case the story of Simeon (referred to by name in the recitative that follows the first aria), who, once having seen the baby Jesus in the temple, considers himself ready to die.

TMC faculty member Craig Smith (who is music director of Emmanuel Music at Emmanuel Church in Boston, the only church in America where Bach's cantatas are performed in the originally intended context of the annual liturgical cycle) has written of Cantata 82: "The first aria for oboe, strings, continuo, and bass voice is a poignant, gravely beautiful movement that treats the end of Simeon's long life with a mixture of melancholy and resignation. The second aria, with strings, is a lullaby both for the death of Simeon and for the sleeping Christ child. The whole cantata treats the idea of the departure of Simeon and the birth of Jesus as part of the same Godly plan. The final aria is a joyous affair but in the minor mode to preserve the seriousness of the text."

J.S. BACH Cantata No. 82, "Ich habe genug"

ARIE
Ich habe genug,
Ich habe den Heiland,
das Hoffen der Frommen,
Auf meine begierigen Arme
genommen;
Ich habe genug!
Ich hab ihn erblickt,
Mein Glaube hat Jesum
ans Herze gedrückt;
Nun wünsch ich, noch heute
mit Freuden
Von hinnen zu scheiden.

ARIA
I have enough,
I have taken the Savior,
the hope of the righteous,
into my eager arms;

I have enough!
I have beheld Him,
my faith has pressed Jesus
to my heart;
now I wish, even today
with joy
to depart from here.

REZITATIV
Ich habe genug.
Mein Trost ist nur allein,
Daß Jesus mein und ich sein
eigen möchte sein.
Im Glauben halt ich ihn,
Da seh ich auch mit Simeon
Die Freude jenes Lebens schon.
Laßt uns mit diesem Manne ziehn!
Ach! möchte mich von meines
Leibes Ketten
Der Herr erretten;
Ach! wäre doch mein Abschied hier,
Mit Freuden sagt ich, Welt, zu dir:
Ich habe genug.

ARIE
Schlummert ein, ihr matten Augen,
Fallet sanft und selig zu!
Welt, ich bleibe nicht mehr hier,

Hab ich doch kein Teil an dir,
Das der Seele könnte taugen.
Hier muß ich das Elend bauen,
Aber dort, dort werd ich schauen
Süßen Friede, stille Ruh.

REZITATIV
Mein Gott! wann kömmt
das schöne: Nun!
Da ich im Frieden fahren werde
Und in dem Sande kühler Erde
Und dort bei dir im Schoße ruhn?
Der Abschied ist gemacht,
Welt, gute Nacht!

ARIE
Ich freue mich auf meinen Tod,
Ach, hätt' er sich schon eingefunden.
Da entkomm ich aller Not,

Die mich noch auf der Welt gebunden.

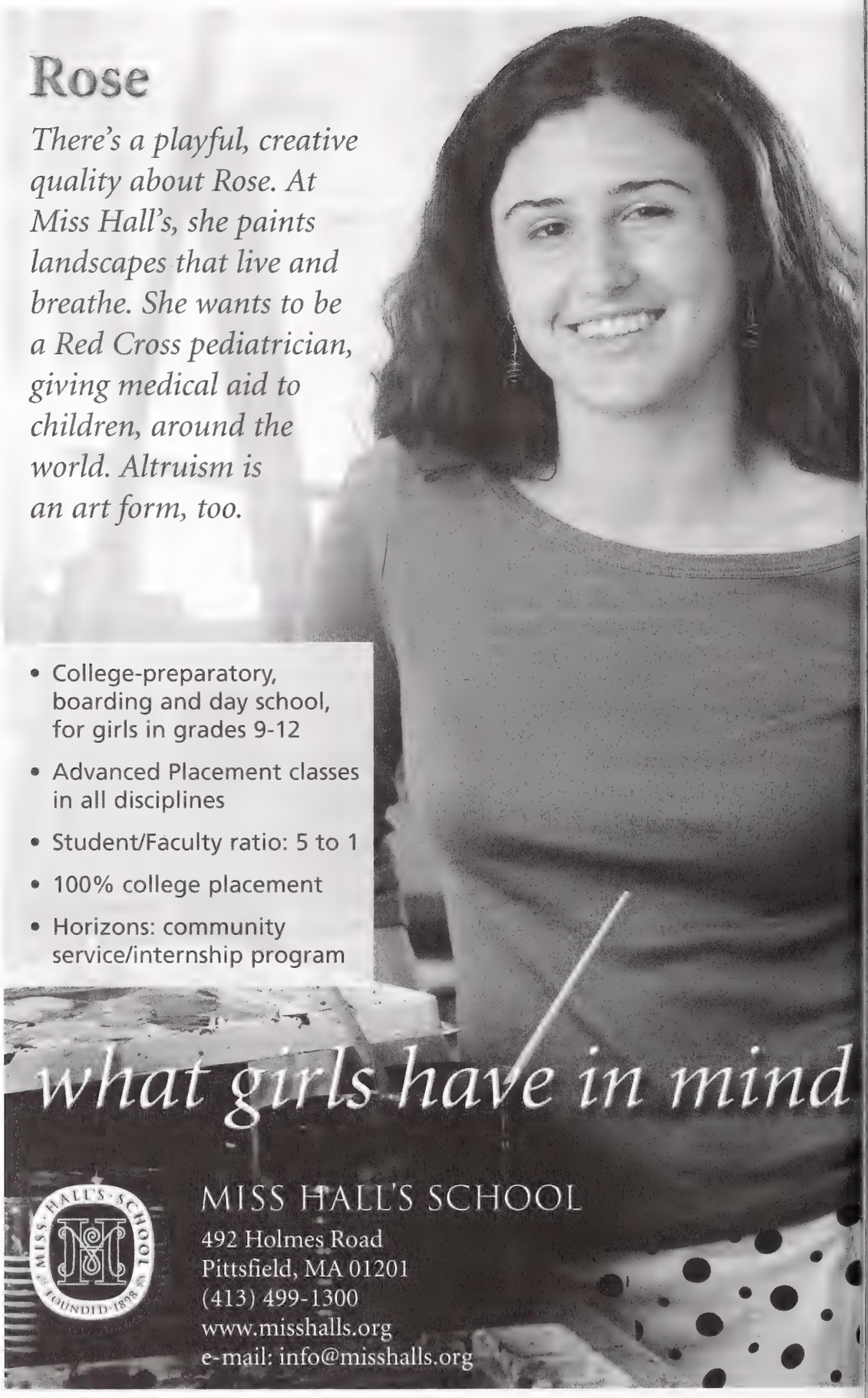
RECITATIVE
I have enough.
My comfort is this alone,
that Jesus might be mine and
I His own.
In faith I hold Him,
there I see, along with Simeon,
already the joy of the other life.
Let us go with this man!
Ah! if only the Lord might
rescue me
from the chains of my body;
Ah! were only my departure here,
with joy I would say, world, to you:
I have enough.

ARIA
Fall asleep, you weary eyes,
close softly and pleasantly!
World, I will not remain here
any longer,
I own no part of you
that could matter to my soul.
Here I must build up misery,
but there, there I will see
sweet peace, quiet rest.

RECITATIVE
My God! When will the
lovely 'now!' come,
when I will journey into peace
and into the cool soil of earth,
and there, near You, rest in Your lap?
My farewells are made,
world, good night!

ARIA
I delight in my death,
ah, if it were only present already!
Then I will emerge from all
the suffering
that still binds me to the world.

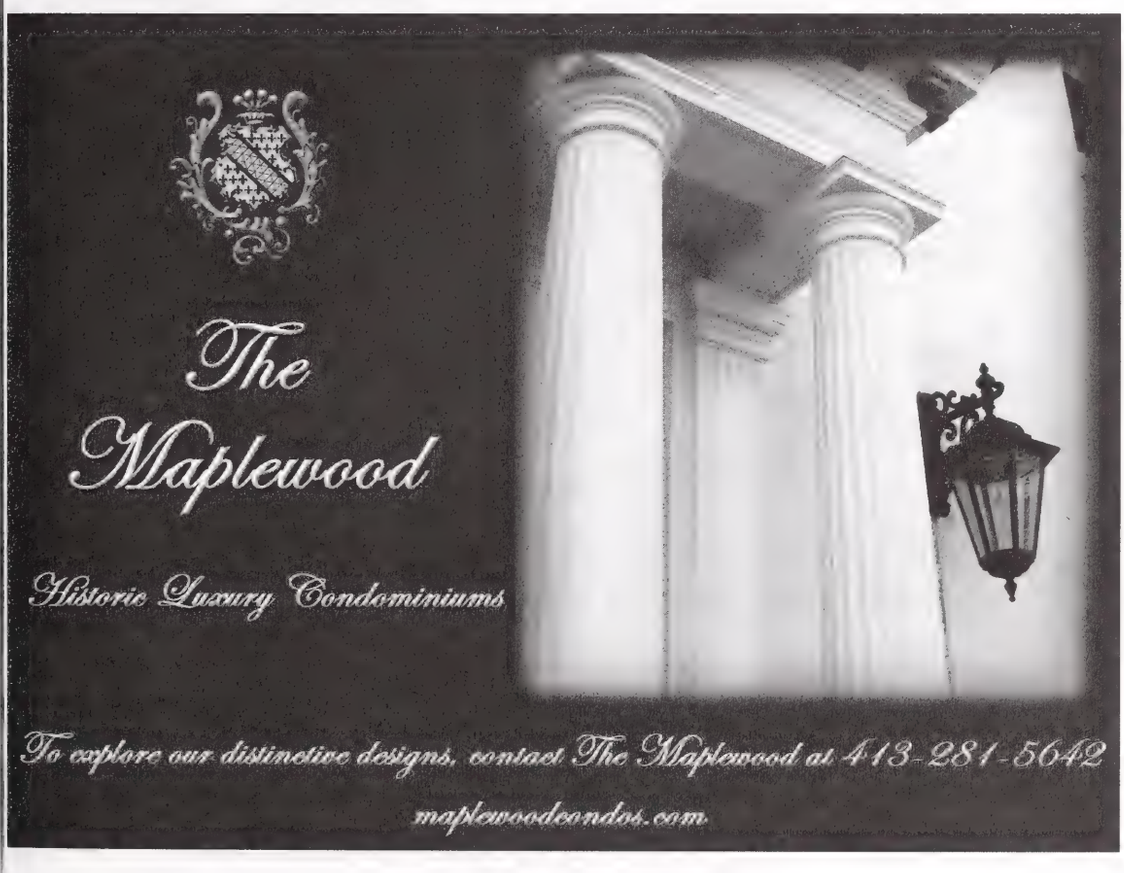
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Rose
There's a playful, creative quality about Rose. At Miss Hall's, she paints landscapes that live and breathe. She wants to be a Red Cross pediatrician, giving medical aid to children, around the world. Altruism is an art form, too.
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Johannes Brahms (1833-1897) composed his striking trio for violin, horn, and piano in 1865, at the end of a glorious outpouring of chamber music. He had already employed the horn with great effect in his set of choruses for women's voices, two horns, and harp, Opus 17, but it was fairly unusual to include the instrument in a full-scale four-movement chamber work, if only because of the tonal limitations that it necessitated. True, valves had recently been developed for the horn, making possible the performance of chromatic notes that were simply not within the range of the natural, valveless instrument. But Brahms always remained loathe to use the newfangled version, claiming that the natural horn had a much fuller and more satisfying tone than the valved instruments.



Part of that difference in tone came from the manner of playing natural horns. In order to get any pitches other than those that were part of the overtone series, the player inserted his hand into the bell to "stop" the instrument, thus lowering the pitch by a half-step or, at most, a whole step. This, of course, had the additional effect of muffling the tone. The player therefore had to be somewhat circumspect in playing the unstopped tones, in order to make them match the stopped tones as closely as possible. Apparently when the valves were first introduced, horn players got carried away in a fine frenzy of chromaticism and vulgar blowing with all their might and main. Even so revolutionary a composer as Wagner—whose *Tristan und Isolde* cannot be performed without the modern instrument—noted in the score that he had first made sure it was possible to play the valved horn tastefully before scoring his opera for it. Brahms apparently did not want to run the risk, and always wrote as if for the older natural horns, which could be changed from one key to another by the insertion of a special crook to lengthen or shorten the tubing—even though, by the end of his life,



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3pm *Ozawa Hall*
Marian McPartland
Live taping for NPR's "Piano Jazz"
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Madeleine Peyroux

8pm *Shed*
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almost all players were certainly using the valved horn.

Brahms completed the trio, a romantic work redolent of German forests, in the wooded neighborhood of Lichtenthal, near Baden-Baden, in May of 1865, and took part himself (as pianist) in the first performance that December, in Karlsruhe. When he offered it to his publisher Simrock the following June, he noted that the horn part could, if necessary, be played on a cello, but eighteen years later he had a change of heart, and wrote to Simrock: "My horn trio should be provided with a viola part instead of the cello! It sounds dreadful with cello, but splendid with viola!" Simrock agreed to print a viola part, too (it could only increase sales), but he refused Brahms's request to suppress the cello part. Of course, any discussion of alternate scorings is purely academic, because horn players, who are not exactly wallowing in chamber music by the great romantic masters, will never let this piece go. It gives the player every opportunity for a wide range of expressive and virtuosic performance.

Owing to the difficulty of modulating freely and widely with a natural horn, Brahms wrote a first movement that is not in sonata form—the only one in his entire chamber music output. It alternates two ideas—the opening Andante in E-flat and a Poco più animato in a related minor key—in a sonata-like tonal plan, but without any rapidly modulating development section. The scherzo that follows is a lively romp with some surprising harmonic twists, both in the main section and in the Trio, which comes in the dark key of A-flat minor. The slow movement, identified by its tempo marking as "sad" ("*mesto*"), is an expressive lament, thought by some critics to be a musical response to the death of the composer's mother, which took place in the year of composition (and to which the soprano solo of the *German Requiem* was another response). The finale conjures up the forest and the hunt, with its fanfares and its echoes in a vigorous interplay of good humor.

—Notes by Steven Ledbetter (Mozart K.404a; Brahms)
and Marc Mandel (Mozart K.452; Bach)

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra. Steven Ledbetter, program annotator of the Boston Symphony Orchestra from 1979 to 1998, now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

ARTISTS

Boston Symphony Chamber Players



One of the world's most distinguished chamber music ensembles sponsored by a major symphony orchestra and made up of that orchestra's principal players, the Boston Symphony Chamber Players include the Boston Symphony's first-desk string, woodwind, and brass players. Founded in 1964 during Erich Leinsdorf's tenure as BSO music director, the Chamber Players can perform virtually any work within the vast chamber music literature; they can expand their range of repertory by calling upon other BSO members or enlisting the services of such distinguished artists as BSO Music Director James Levine (as both pianist and conductor), or pianists Emanuel Ax, Jonathan Biss, and André Previn. The Chamber Players' activities include an annual four-concert series in Boston's Jordan Hall at the New England Conservatory of Music, regular appearances at Tanglewood, and a busy schedule of touring and recording. In addition to appearances throughout the United States,

the group has toured Europe and Japan on numerous occasions; they have also performed in South America and the Soviet Union. Among the Chamber Players' recordings on Nonesuch are the Beethoven Septet and Schubert Octet; Smetana's G major piano trio and Dvořák's string sextet; the Brahms string quintets; John Harbison's *Words from Paterson* with baritone Sanford Sylvan; a Copland album with pianist Gilbert Kalish, and a disc of music by Leon Kirchner. For Philips the ensemble has recorded the quintets for clarinet and strings by Mozart and Brahms with former BSO principal clarinet, the late Harold Wright. Deutsche Grammophon has reissued, on a single compact disc, the Chamber Players' recordings of Stravinsky's Octet for Winds, Pastorale, Ragtime, and Concertino for Twelve Instruments, and Johann Strauss waltzes as arranged for chamber ensemble by Schoenberg, Berg, and Webern.

Jonathan Biss



The young American pianist Jonathan Biss has earned a flourishing international reputation through his orchestral and recital performances in North America and Europe, performing repertoire ranging from Mozart and Beethoven to Janáček and Schoenberg, as well as works by contemporary composers. In April 2004, EMI Classics released his debut recording of works by Schumann and Beethoven. Mr. Biss performs with most of the major U.S. orchestras; his 2004-05 season included debuts with the Los Angeles Philharmonic, the Phoenix Symphony, the Saint Louis Symphony, and Orpheus (a five-city tour, including a Carnegie Hall concert), as well as many return engagements. An enthusiastic chamber musician, Mr. Biss participated in the Jerusalem Chamber Music Festival in summer 2004 and in 2004-05 performed with the Mendelssohn String Quartet and in duo-recitals with violinist Miriam Fried. He gave recitals in Dusseldorf, Frankfurt, Hannover, and Perugia in Europe and throughout the U.S. Abroad he has performed with the BBC Symphony, the BBC Philharmonic, the Munich Philharmonic, the Rotterdam Philharmonic, the Staatskapelle Berlin, and at the Verbier and Bad Kissingen festivals, and has given recitals in London, Munich, Toulouse, Zurich, the Spoleto Festival in Italy, and at the Klavier-Festival Ruhr in Germany. Among the many conductors with whom he has worked are Marin Alsop, Daniel Barenboim, Herbert Blomstedt, James Conlon, Charles Dutoit, James Levine, and Neville Marriner. Jonathan Biss represents the third generation in a family of professional musicians that includes his grandmother Raya Garbousova (for whom Samuel Barber composed his Cello Concerto) as well as his parents, violinist Miriam Fried and violist/violinist Paul Biss. Growing up surrounded by music, he began his

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piano studies at age six. Mr. Biss studied at Indiana University with Evelyne Brancart and at the Curtis Institute of Music in Philadelphia with Leon Fleisher. He was an artist-in-residence on NPR's "Performance Today" and has been recognized with numerous awards, including the 2002 Gilmore Young Artist Award, Wolf Trap's Shouse Debut Artist Award, Lincoln Center's Martin E. Segal Award, an Avery Fisher Career Grant, the Andrew Wolf Memorial Chamber Music Award, and the 2003 Borletti-Buitoni Trust Award. He was the first and only American chosen to participate in the BBC's New Generation Artist program. Mr. Biss made his BSO debut in April 2004 with Beethoven's *Emperor* Concerto. He appears at Tanglewood this summer with both the BSO and the Boston Symphony Chamber Players, and will return to Symphony Hall in February 2006 for performances under James Levine of Beethoven's Triple Concerto.

David Wilson-Johnson



British baritone David Wilson-Johnson was born at Northampton; he studied modern languages at St. Catharine's College, Cambridge, and singing at the Royal Academy of Music in London. Over a career spanning thirty years he has been a guest of the major opera houses and of orchestras and festivals worldwide, singing under such distinguished conductors as Pierre Boulez, Frans Brüggen, Carlo Maria Giulini, Nikolaus Harnoncourt, Oliver Knussen, Reinbert de Leeuw, Gustav Leonhardt, Sir Charles Mackerras, Zubin Mehta, André Previn, and Sir Simon Rattle. His stage repertoire includes Stravinsky's *Le Rossignol*, Ravel's *L'Enfant et les sortilèges*, Mussorgsky's *Boris Godunov*, Puccini's *Turandot*, Massenet's *Werther*, Mozart's *The Magic Flute*, Britten's *Peter Grimes* and *Billy Budd*, Berlioz's *La Damnation de Faust*, Wagner's *Die Meistersinger* and *Tristan und Isolde*, Rameau's *Les Boréades*, Maxwell Davies's *Eight Songs for a Mad King*, and the title role in Messiaen's *St. François d'Assise*, as well as a television film of Sir Michael Tippett's *A Midsummer Marriage*. He has sung at venues including the Royal Opera House–Covent Garden, English National Opera, Paris Opera, the Salzburg Festival, Tanglewood (appearing twice with the BSO here in 1998, following his April 1998 BSO debut appearances in Boston and Carnegie Hall), the Edinburgh Festival, and in Amsterdam, Brussels, Geneva, Madrid, Lyon, Berlin, and Turin. In concert he has sung *Parsifal*, Mahler's Symphony No. 8 at the BBC Proms, Henze's *Elegy for Young Lovers* under Knussen at the Concertgebouw in Amsterdam, Ravel's *L'Heure espagnole* and Brahms's *German Requiem* under Previn at Carnegie Hall and in Oslo, Haydn's *The Seasons* under Rattle, Britten's *Death in Venice*, and Enescu's *Oedipe* in the Holland Festival. He sang Beethoven's Ninth under Leonard Slatkin at the Last Night of the Proms in 2001 after the events of 9/11 to a worldwide audience of 340 million. Mr. Wilson-Johnson's discography includes recordings of Mike Oldfield's *Tubular Bells*, works of Bach with Leonhardt and Giulini, Beethoven with Mackerras, Stravinsky and Schoenberg with Knussen, Ravel with Previn, Frank Martin's *Jedermann Monologues*, Schubert's *Winterreise*, and songs by Finzi and Quilter. He has recently sung the title roles in Tippett's *King Priam*, Albéniz's *Merlin*, Shostakovich's *The Nose* with Gennady Rozhdestvensky, and Messiaen's *St. François*, and he has recorded Mahler's Symphony No. 8 with Simon Rattle. David Wilson-Johnson teaches at the summer singing school he founded twenty years ago at Ferrandou in the Dordogne and the Sweelinck Conservatorium in Amsterdam. He lives in Amsterdam, London, and France.

2005 Tanglewood

SEIJI OZAWA HALL

Thursday, August 11, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

LEON FLEISHER, piano

J.S. BACH — "Sheep May Safely Graze" from Cantata No. 208 (arranged by Egon Petri)

KOSTON — *Messages I* (2002)

PERLE — *Musical Offerings for Left Hand Alone* (1998)
For Richard Ortner
For Daniel Gustin
For Gilbert Kalish

KIRCHNER — *For the Left Hand* (1995)

SESSIONS — *From My Diary* (1937-39)
Poco adagio
Allegro con brio
Larghissimo e misterioso
Allegro pesante

J.S. BACH — Chaconne in D minor from Violin Partita No. 2, BWV 1004 (arranged for piano left hand by Johannes Brahms)

INTERMISSION

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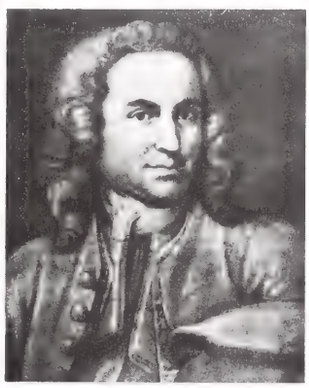
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SCHUBERT Sonata in B-flat, D.960

Molto moderato
Andante sostenuto
Scherzo: Allegro vivace con delicatezza
Allegro ma non troppo

NOTES ON THE PROGRAM

Leon Fleisher's program may at first glance look like a somewhat haphazard collection of pieces, but upon further consideration a satisfying logic is seen to inform his choices. A single, large-scale work on the second half is balanced by a half-dozen short pieces on the first half. And the first half is framed by two Bach transcriptions, which enclose music by four American composers, three of them still living.Three of these six pieces are for left hand alone, three are for both hands, and three were written expressly for Mr. Fleisher.



* * * * *

Duke Ernst Wilhelm, the employer of **Johann Sebastian Bach** (1685-1750) in Weimar, needed a present for his friend, who was celebrating his fifty-third birthday in 1716 with a hunting party to be followed by a banquet. Bach provided Wilhelm with his first extant secular cantata, which has acquired an entirely appropriate nickname. At nearly forty minutes, it is one of Bach's longest cantatas, the equivalent of a one-act opera with four characters in a neo-classical Greek setting. In it Pales, goddess of flocks, sings the beguiling aria **"Sheep may safely graze"** ("Schafe können sicher weiden"), a Baroque evocation of pastoral loveliness and earthly



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equus **July 12 - 23**

By Peter Shaffer, Directed by Scott Schwartz

Alan Strang has done a terrible thing, and psychiatrist Martin Dysart needs to find out why in Peter Shaffer's shocking psychological.Nudity/adult themes. Not recommended for children.

american buffalo **July 26 - August 13**

By David Mamet, Directed by Anders Cato

In 1976 three raging, hopelessly disenfranchised characters in American Buffalo stormed across the country's consciousness, changing the American theatre forever. Adult themes. Not recommended for children.

souvenir **August 17 - September 3**

A play with music by Stephen Temperley, Directed by Vivian Matalon

Florence Foster Jenkins couldn't carry a tune in a bucket, but in 1943 she proved that deep pockets, a strong will and a passionate desire to sing can sell out Carnegie Hall!

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i do! i do! **May 26 - June 25**

Book and lyrics by Tom Jones, Music by Harvey Schmidt, Directed by Sarah Gurfield

Nominated for seven Tonys, an endearing story of a life framed by the musical highs and lows of a marriage made in roller coaster heaven, *I Do! I Do!* is the classic American musical.

the father **June 29 - July 16**

By August Strindberg, Translated, adapted and directed by Anders Cato

Strindberg's deep distrust and hostility toward women is at the soul of this psychologically riveting drama about marriage, obsession and insanity.

rat in the skull **July 20 - August 6**

By Ron Hutchinson, Directed by Dennis Garnhum

Secrets fester in a British interrogation cell where two enemies separated by a centuries old hatred, face off in a deadly game of truth and consequences.

my buddy bill **August 10 - August 20**

Wirtten and performed by Rick Cleveland, Directed by William Payne, a workshop production

After giving President Clinton a few tips on how to get his dog to stop piddling on the Presidential Seal on the Oval Office rug,Emmy-winning writer Rick Cleveland finds himself in a jet-set friendship with the leader of the free world!

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peace. Two recorders flutter prominently around the solo soprano, an effect the Dutch pianist Egon Petri transferred to the keyboard in his 1944 transcription.

The art of transcription has flourished for centuries. Bach was particularly adept at it, creating keyboard arrangements of works by Vivaldi, Telemann, Torelli, and many others. Bach's own music has proved to be a particularly fertile source of material for such treatment. The **Chaconne from Bach's Partita No. 2 for Unaccompanied Violin** has been rendered as an orchestral work by Joachim Raff, as a virtuoso transcription by Ferruccio Busoni for piano two-hands, and in no fewer than five versions for left hand alone—by Isidor Philipp, Paul Wittgenstein, Geza Zichy, Raff, and Brahms.

Bach's Chaconne is a thirteen-minute movement of enormous scope and emotional range, in which every aspect of a "ground" (basic theme) is explored in a long series of continuous variations. Brahms made his transcription for his friend Clara Schumann in 1877, at a time when she was suffering from an injury to her right hand. To Brahms, this Chaconne was "one of the most wonderful and unfathomable pieces of music."

* * * * *

Chicago-born **Dina Koston** (b.1940) counts Leon Fleisher among her piano teachers, but her connection to Fleisher goes further. In 1960 they founded together the Theatre Chamber Players, which became the resident chamber ensemble at the Terrace Theatre of the Kennedy Center in Washington, D.C. One of Koston's compositions caught the attention of Fleisher, who asked her to write a chamber work that included piano left hand. After Fleisher regained the use of his right hand, Koston wrote another work for him, *Messages I*, which he premiered on December 14, 2002, at the Kennedy Center. A review of a 2003 Carnegie Hall performance by Fleisher likened *Messages* to "a melancholy nightscape lighted by iridescent clumps of notes."

George Perle (b.1915) is so well known in musical circles for his work as an Alban Berg scholar that one is apt to forget that he is one of America's most distinguished living composers as well. In fact, only Elliott Carter (b.1908) and Gian Carlo Menotti (b.1911) can match him in both longevity and stature.

Perle wrote *Musical Offerings for Left Hand Alone* in 1998 as a seventieth-birthday greeting for Leon Fleisher. Each of the three short movements is dedicated to a close colleague of the pianist: Richard Ortner, Daniel Gustin, and Gilbert Kalish. All three, as well as Fleisher himself, had worked together in administrative and (in Kalish's case) teaching positions at the Tanglewood Music Center. There is no connection to Bach's work of a similar title.

Leon Kirchner (b.1919) and Leon Fleisher are old friends. Fleisher "needed music for the left hand. I stopped whatever I was doing at the time to write a piece for him," says the composer. That was in 1995; Fleisher gave the first performance of *For the Left Hand* in Carnegie Hall on December 6 of that year. While there is an almost rhapsodic feeling to many of Kirchner's works, nearly every one is also characterized by a deep sense of structure and organic unity, qualities inculcated into him by Schoenberg and Bloch. The work has been described as "passionate yet highly civilized, beautifully organized but implying great freedom."

Roger Sessions (1896-1985) was regarded during his long lifetime of 88 years as one of the most distinguished and respected American composers. He wrote his first compositions at the age of twelve and his first opera (*Lancelot and Elaine*) at thirteen. Throughout his life Sessions remained closely associated with academia and achieved great renown as a teacher.

From My Diary consists of four short pieces written in the late 1930s. Each was written in a single day and dedicated to a different student (Milton Babbitt, Edward T. Cone, Carter Harman, and Vivian Fine, all of whom went on to major careers in the

music world). The first two make their points mostly through rhythmic motifs. The first is all of a piece, spun out from a single idea, while the second is in ternary form. The third is a mere eleven measures long, but makes a powerful impact with its funereal atmosphere of tolling bells, vague references to the *Dies irae* motif, and poignant dissonances. Sessions described the fourth as "sort of parodistic…a dialogue between something rather weighty and something slightly mocking." The composer Irving Fine (no relation to Vivian) called *From My Diary* "music of almost Beethovenian power."

* * * * *

Olympian in scope, expansive yet coherently organized in its concern for proportion and balance, saturated with gorgeous lyricism and often discussed in terms of hushed reverence by its admirers, the Sonata in B-flat of **Franz Schubert** (1797-1828) stands as a landmark in the history of musical achievements. It might well be regarded as the "sonata of heavenly length," just as Schumann dubbed Schubert's final symphony (the *Great* C major) the "symphony of heavenly length." Schubert completed the sonata on September 26, 1828, two months before he died.



The first movement opens with one of the composer's most heavenly themes—a tender, reflective progression of smoothly-connected chords suggesting vast spaces and extended time spans. The sublime beauty of this theme is underscored by its utter simplicity. "Schubert's piano melodies are not involved with struggles, metamorphoses and chasms," said pianist Jörg Demus; "they wander along with gentle corpulence—likenesses of their creator—through the musical keys as through countrysides." The second theme arrives in an unusual key, F-sharp minor. The development covers a large range of events, soaring to lyric heights and passing through many harmonic conflicts before returning us to the comfort of the opening theme in its original form, signaled by no fewer than five repetitions of the low rumbling trill.

The deeply contemplative and intimate nature of the second movement is announced at once in the expansive, slowly evolving theme—twelve measures long. The accompaniment takes the form of a four-note ostinato pattern covering as many octaves. Its hypnotic effect—some would say sublime ecstasy—can be counted among the most memorable aspects of the whole sonata.

After two long and profound movements, some lighthearted relief is needed. This Schubert provides in the form of an elfin scherzo, in which the single theme darts about, touching briefly on various keys. The brief embedded Trio relies on syncopation and a darker mood for its effect.

The finale's main theme is announced by a one-note "call to attention," which is associated with the theme upon nearly every subsequent appearance in the movement. On and on flows the music, propelled by endlessly repeated rhythmic patterns and a natural power of melodious invention.

—Robert Markow

Robert Markow provides program notes for the major orchestras of Montreal, Ottawa, Minneapolis, Salt Lake City, and New Orleans, among others, and for concert venues across North America including Lincoln Center and Carnegie Hall.



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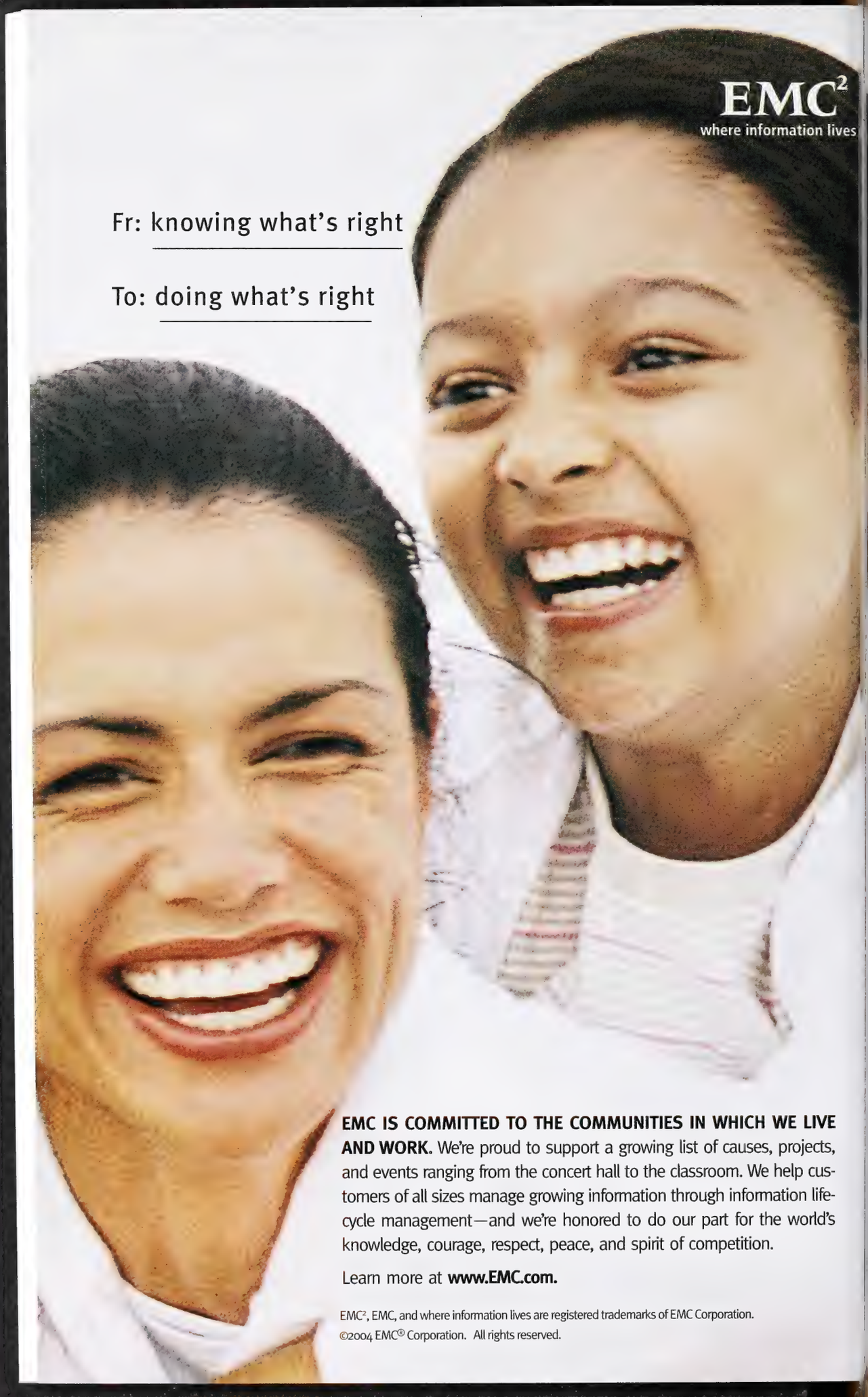


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GUEST ARTIST

Leon Fleisher



Renowned pianist, conductor, and teacher Leon Fleisher, now in his sixth decade before the public, started piano lessons in his native San Francisco at age four and gave his first recital at eight. A year later he began studying with the great German pianist Artur Schnabel, and by age sixteen, in 1944, had made his debut with the New York Philharmonic. He was the first American to win the prestigious Queen Elisabeth of Belgium Competition, in 1952. Mr. Fleisher's career was on a smooth upward trajectory for the next dozen years: he concertized all over the world with every major orchestra and conductor, gave recitals everywhere, and made numerous touchstone recordings with George Szell and the Cleveland Orchestra of the piano concertos of Beethoven and Brahms, as well as works by Grieg, Schumann, and Rachmaninoff (all available on CD). He was suddenly struck silent when two fingers of his right hand became immobile in 1965. Undergoing many treatments that gave only temporary relief, he was forced to "retire" when only thirty-seven years old. This was the defining moment in his career until recently, when he began treatments that finally helped relieve the neurological affliction known as focal dystonia that had been plaguing him for more than half his life. For several years, Fleisher has been playing—infrequently—with both hands again; he just recently made his first two-hand recording in forty years, a sort of musical biography called "Two Hands" for Vanguard Classics. Its repertoire ranges from J.S. Bach and Domenico Scarlatti via Chopin and Debussy to Franz Schubert's monumental final Piano Sonata in B-flat. In the nearly forty years since Leon Fleisher's keyboard career was so suddenly curtailed, he has followed two parallel careers as conductor and teacher, while learning to play the extensive repertoire for piano left-hand. His reputation as a conductor was quickly established when he founded the Theatre Chamber Players at the Kennedy Center in 1967 and became music director of the Annapolis Symphony in 1970. In 1973 he became associate conductor of the Baltimore Symphony. He has appeared as guest conductor with the Cleveland Orchestra and the symphony orchestras of Boston, Chicago, San Francisco, Montreal, and Detroit, among others. He also had a regular association with the New Japan Philharmonic as its principal guest conductor, as well as with the Chamber Music Orchestra of Europe and the Gustav Mahler Chamber Orchestra. As a teacher, he has held the Andrew W. Mellon Chair at the Peabody Conservatory of Music since 1959, and also serves on the faculties of the Curtis Institute of Music in Philadelphia and the Royal Conservatory of Music in Toronto. He was artistic director of the Tanglewood Music Center from 1986 to 1997 and has also taught at the Aspen, Lucerne, Ravinia, and Verbier festivals, among others. In addition he has given master classes at the Salzburg Mozarteum, the Paris Conservatory, the Ravel Academy at St. Jean de Luz, the Reina Sofia School in Madrid, the Mishkenot in Jerusalem, and the Metropolitan Museum of Art in New York. His teacher, Schnabel, who left Germany for the United States in 1939, had been a pupil of the Polish keyboard giant and pedagogue Theodor Leschetizky, who was a pupil of Carl Czerny, who studied with Ludwig van Beethoven.

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ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Anna asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

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2005 Tanglewood

SEIJI OZAWA HALL

Monday, August 15, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

THE DANIEL AND SHIRLEE COHEN FREED CONCERT

TANGLEWOOD MUSIC CENTER ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS conducting

BEETHOVEN — Symphony No. 6 in F, Opus 68, *Pastoral*

Awakening of happy feelings upon reaching the countryside. Allegro ma non troppo
Scene at the brook. Andante molto mosso
Cheerful gathering of the country folk. Allegro—
Thunderstorm. Allegro—
Shepherd's song. Happy, grateful feelings after the storm. Allegretto

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STRAUSS — *Don Juan*, Tone poem after Lenau, Opus 20

STRAUSS — Suite from *Der Rosenkavalier*, Opus 59

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NOTES ON THE PROGRAM

Ludwig van Beethoven (1770-1827)
Symphony No. 6 in F, Opus 68, *Pastoral*

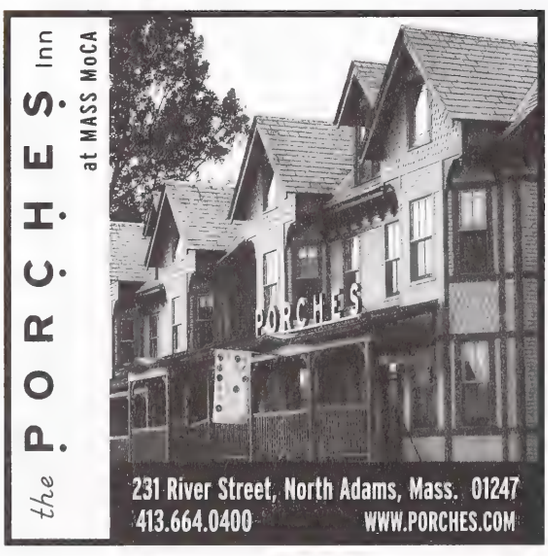
Beethoven took delight in the world of nature. When in Vienna he never failed to take his daily walk around the ramparts, and during his summers spent outside of town he would be outdoors most of the day The notion of treating the natural world in music seems to have occurred to him as early as 1803, when he wrote down in one of his sketchbooks a musical fragment in 12/8 time (the same meter used in the *Pastoral's* "Scene at the brook") with a note: "The more water, the deeper the tone." Other musical ideas later to end up in the Sixth Symphony appear in Beethoven's sketchbooks sporadically in 1804. During the winter of 1806-07, he worked out much of the thematic material for all the movements but the second. In the fall of 1807 and the spring of 1808 he concentrated seriously on the work and apparently finished it by summer 1808, since he reached an agreement that September 14 with the publisher Breitkopf & Härtel for the sale of this symphony with four other major works.



One thing that aroused extended discussion of the new symphony—a discussion that lasted for decades—was the fact that Beethoven provided each movement of the work with a program, or literary guide to its meaning. His titles are little more than brief images, just enough to suggest a specific setting:

I. Awakening of happy feelings upon reaching the countryside.
II. Scene at the brook.
III. Cheerful gathering of the country folk.
IV. Thunderstorm.
V. Shepherd's song. Happy, grateful feelings after the storm.

But much more important for an understanding of Beethoven's view is the overall heading that Beethoven had printed in the program for the first performance: "Pastoral Symphony, more an expression of feeling than a painting." Even given the birdcalls of the second movement, the thunderstorm of the fourth, and the *ranz des vaches* (Swiss



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herdsman's song) borrowed by Beethoven to introduce the final movement's "hymn of thanksgiving," he never intended that this work be considered an attempt to represent events in the real world, an objective narrative in musical guise. Rather, this symphony provided yet again what all of his symphonies had offered: subjective moods and impressions captured in harmony, melody, color, and the structured passage of time. Ultimately, all those elements that might be labeled "programmatic" can be seen to nestle snugly and fittingly into what the eminent critic and annotator Donald Francis Tovey has called "a perfect classical symphony."

Beethoven's sketchbooks also reveal that he was working on his Fifth and Sixth symphonies at the same time. They were finished virtually together, given consecutive opus numbers (67 and 68), and premiered in the same concert (where they were reversed in numbering, with the *Pastoral*, given first on the program, identified as "Symphony No. 5"). Further, only twice in Beethoven's symphonic writing—that is, in these two symphonies —did Beethoven link the movements of a symphony so they would be performed without a break. In the Fifth Symphony, the scherzo is connected to the finale by an extended, harmonically tense passage that demands resolution in the bright C major of the closing movement. Much the same thing happens in the *Pastoral* Symphony, although the level of tension is not nearly so high, and the linking passage has grown to a full movement in and of itself (the thunderstorm), resulting in Beethoven's only five-movement symphony.

Yet no two symphonies are less likely to be confused, even by the most casual listener—the Fifth, with its demonic energy, tense harmonies, and powerful dramatic climaxes on the one hand, and the Sixth, with its smiling and sunny air of relaxation and joy on the other. Nothing shows more clearly the range of Beethoven's work than these two masterpieces, twins in their gestation, but hardly identical. Popular biographies of Beethoven tend to emphasize the heaven-storming, heroic works of the middle period—the *Eroica* and Fifth symphonies, the *Egmont* Overture, the *Emperor* Concerto, the *Razumovsky* string quartets, the *Waldstein* and *Appassionata* sonatas—at the expense of other aspects of his art. On the other hand, some critics of a "neoclassical" orientation claim to find the even-numbered symphonies to be more successful than the overtly dramatic works. Both views are equally one-sided and give a blinkered representation of Beethoven. His art embraces both elements and much more.

Richard Strauss (1864-1949)
Don Juan, Tone poem after Lenau, Opus 20

Strauss took his inspiration for *Don Juan* from an unfinished poetic drama by the Austrian romantic poet Nikolaus Lenau, who died in 1850. Strauss prefixed three excerpts from



Lenau's work to his score. The first two, drawn from early in the play, show Don Juan discussing his philosophy with his brother Don Diego, who has been sent by their father to bring him home. The last comes from shortly before the final confrontation, a swordfight with the brother of one of his conquests; Don Juan hopes that his enemy will soon put an end to his futile life. The poetic excerpts convey nothing of the action of the play, nor provide details of the women who succumb to the Don's amorous powers, but they do convey something of the Don's psychology. There is no emphasis on action or any series of incidents. It tells us all Strauss wants us to know about his Don Juan. The various women with whom he is involved serve not as individuals, but merely as a foil for musical ideas.



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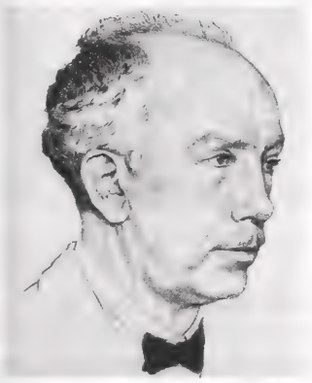
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In the fall of 1889, at the recommendation of Hans von Bülow, Strauss became assistant conductor at the Weimar Opera. His employers there, forward-looking Wagnerians, were enormously impressed when he played *Don Juan* to them on the piano, and they insisted that he give the premiere at a concert of the Weimar orchestra. Though Strauss had his doubts about the ensemble's ability to cope with the extraordinary demands of the new score, he agreed, rather than wait for an uncertain future performance in a larger musical center. From the day of that first tumultuous performance in November 1889, Strauss was instantly recognized as the most important German composer to appear since Wagner.

Richard Strauss
Suite from *Der Rosenkavalier*, Opus 59

By 1909 Strauss was, with Puccini, the most famous and the richest composer alive. He had written a string of orchestral works—*Aus Italien*, *Macbeth*, *Don Juan*, *Ein Heldenleben*, *Tod und Verklärung*, *Till Eulenspiegel*, *Also sprach Zarathustra*, *Don Quixote*, and the *Symphonia domestica*—many of which at once became indispensable repertory items; he had emerged as an important song composer; and latterly, with *Salome* in 1905 and *Elektra* at the beginning of 1909, he had made his mark in the opera world, and in a big way. As far back as 1903 he had seen Max Reinhardt's Berlin production of a new adaptation of Sophocles' *Electra* by the then twenty-nine-year-old Viennese poet Hugo von Hofmannsthal. It interested him as possible operatic material, but not until 1906 did he ask von Hofmannsthal for permission to set the play. It was the prelude to an extraordinary working friendship that lasted through a further half-dozen major projects until the poet's death in 1929 and that properly began with their collaboration on *Der Rosenkavalier*. Drawing on a vast range of sources, von Hofmannsthal provided a libretto of which Strauss said that it practically set itself to music.



The action takes place in 18th-century Vienna. In brief: the young wife of Field Marshal von Werdenberg has taken as lover the seventeen-year-old Count Octavian Rofrano. She receives a call from an impoverished and chawbacon country cousin, Baron Ochs auf Lerchenau, who has come for advice. He has arranged to become engaged to Sophie von Faninal, daughter of a newly rich and newly ennobled army contractor who is as keen to benefit from Ochs's title as Ochs is to get hold of some of the Faninal money. Custom—and this is entirely an invention of von Hofmannsthal's—demands that the formal proposal be preceded by the presentation to the prospective bride of a silver rose: can the Marshal's lady suggest a young man of suitable bearing and background to take on the role of the rose-bearing knight, the "Rosenkavalier"? The Marschallin, as she is always referred to, suggests Octavian. Octavian and Sophie fall in love at sight; by means of a series of degrading tricks the projected Ochs-Faninal alliance is undermined; and the Marschallin and Ochs renounce Octavian and Sophie respectively, the former with sentimental dignity, the latter in an atmosphere of rowdy farce.

The *Rosenkavalier* Suite consists of the following passages from the opera: the Prelude, which depicts with drastic explicitness the bedtime fun of the Marschallin and Octavian; the scene of Octavian's presentation of the silver rose to the blushing sixteen-year-old Sophie and the subsequent conversation of the two; music associated with Ochs, specifically the waltz in which he states that no night with him can ever be too long; the trio—three simultaneous sololoquies actually—of the Marschallin, Octavian, and Sophie, just after Octavian, not without a somewhat angry nudge from the Mar-

schallin, has found the courage to cross the stage from his old love to his new; the final duet of Octavian and Sophie; and another of Ochs's waltzes, an exuberant one to which he sings that he can't help it, he just has the good luck of all Lerchenaus (this is the one item in the suite that departs from the sequence of events in the opera, the arranger obviously wanting a bang-up finale).

—From notes by Steven Ledbetter (Beethoven; Strauss *Don Juan*) and Michael Steinberg (Strauss *Der Rosenkavalier* Suite)

Steven Ledbetter, program annotator of the Boston Symphony Orchestra from 1979 to 1998, now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall. Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic.

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Rafael Frühbeck de Burgos was born in Burgos in 1933. He studied violin, piano, theory, and composition at the conservatories of Bilbao and Madrid, followed by conducting classes at Munich's Hochschule für Musik, where he graduated *summa cum laude* and earned the Richard Strauss Prize. He has held conducting posts with the Bilbao Orchestra, the Madrid National Orchestra, the Düsseldorf Symphony Orchestra, and the Montreal Symphony Orchestra. In 1998 he was named emeritus conductor of the Madrid National Orchestra. He was chief guest conductor of the National Symphony Orchestra in Washington, D.C., and of the Nippon Yomiuri Orchestra, and was named honorary conductor of the latter in 1991. He was also chief conductor of the Vienna Symphony Orchestra, general music director of the Deutsche Oper Berlin, and permanent conductor of the Berlin Radio Symphony Orchestra. Since September 2001 he has been chief conductor of the Orchestra Sinfonica Nazionale della RAI Torino. Since his debut with the Philadelphia Orchestra, he has conducted all of the major American orchestras. He is a regular guest conductor of the Berlin Philharmonic, the Munich Philharmonic, and the Hamburg Philharmonic, as well as various German Radio orchestras, the Gewandhaus Orchestra of Leipzig, and the five major London orchestras. He conducts frequently in Italy, Switzerland, France, Sweden, Norway, Denmark, and Finland, also conducts the Israel Philharmonic and the major Japanese orchestras, and has led more than 100 symphony orchestras worldwide. He has toured extensively with the London Philharmonic, the London Symphony, the Spanish National Orchestra, and the Stockholm Radio Symphony Orchestra. His discography includes more than 100 albums for EMI, Decca, Spanish Columbia, Deutsche Grammophon, Orfeo, Nimbus, and Collins Classics. His recordings of Mendelssohn's *Elijah* and *Paulus* and the complete works of Manuel de Falla are considered classics. Among Rafael Frühbeck de Burgos's numerous honors are the Grand Cross of Civil Merit and the Encomienda de la Orden de Alfonso X el Sabio, the Gold Medal of the City of Vienna, the Gold Medal of Merit from the Austrian Republic, and the Gold Medal from the Gustav Mahler International Society in Vienna, to name a few. Since 1975 he has been a Numerary Member of the Royal Academy of Fine Arts of San Fernando in Madrid. Rafael Frühbeck de Burgos made his BSO debut in concerts in Providence and at Symphony Hall in January 1971. In recent years he has been a frequent podium guest in Boston and at Tanglewood. He conducts both the BSO and the Tanglewood Music Center Orchestra here this summer and will return to the Symphony Hall podium in 2005-06 for an all-Mozart program and performances of Berlioz's Requiem.



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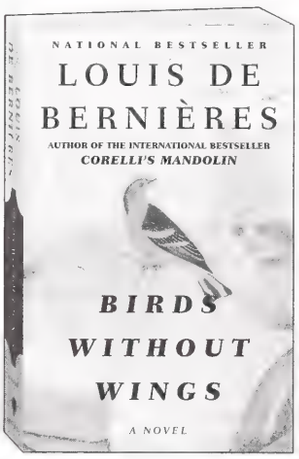
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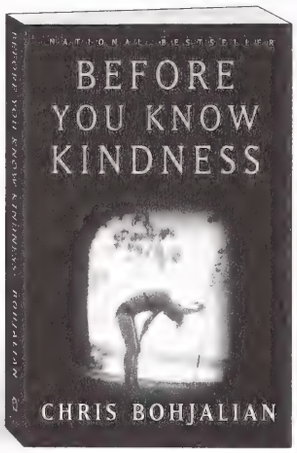
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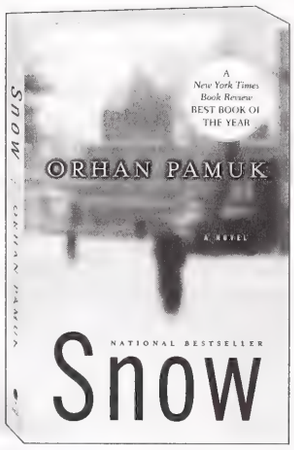
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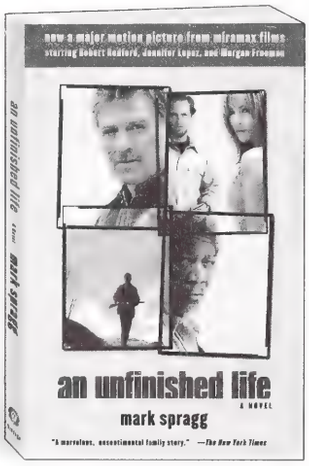
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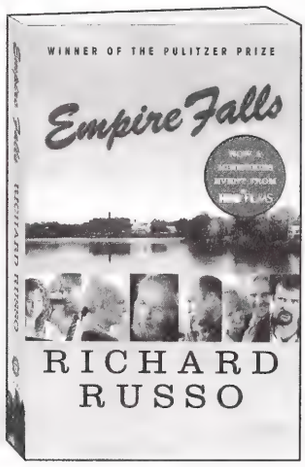
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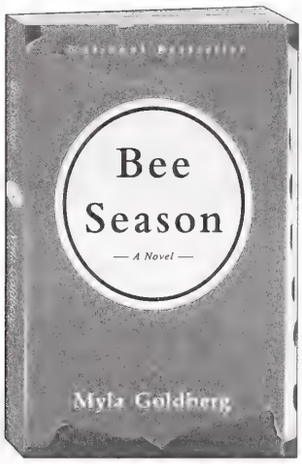
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2005 Tanglewood

SEIJI OZAWA HALL

Tuesday, August 16, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

YO-YO MA, cello
EMANUEL AX, piano

ALL-BEETHOVEN PROGRAM

Twelve Variations in F on "Ein Mädchen oder Weibchen" from Mozart's *Die Zauberflöte*, Opus 66

Cello Sonata No. 1 in F, Opus 5, No. 1

Adagio sostenuto—Allegro
Rondo: Allegro vivace

Cello Sonata No. 5 in D, Opus 102, No. 2

Allegro con brio
Adagio con molto sentimento d'affetto
Alegro—Allegro fugato

INTERMISSION

Seven Variations in E-flat on "Bei Männern, welche Liebe fühlen" from Mozart's *Die Zauberflöte*, WoO 46

Cello Sonata No. 3 in A, Opus 69

Allegro ma non tanto
Scherzo: Allegro molto
Adagio cantabile—Allegro vivace

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NOTES ON THE PROGRAM

The poet Derek Walcott once observed that he came of age in the West Indies, where there were few if any writers to be found. And so, Walcott said, he had a culture and a language all to himself, and that is a great gift for an artist. **Ludwig van Beethoven** (1770-1827) must have felt something like that when, at age twenty-five, laboring to make his name as a composer, he encountered a king who was a passionate cellist, and a Frenchman who was one of the prime virtuosos of the day.



The king was Friedrich Wilhelm II, the cellist Jean Louis Duport, whom Beethoven met at the Prussian court during a 1796 concert tour. Beethoven was already a famous pianist, most admired for his fiery improvizations. His musical homeland was the inspiring and daunting works of his predecessors above all Haydn and Mozart. But neither of those men, or anybody else, had written serious works for cello and piano. Now a great cellist wanted pieces and the king was ready to pay for them. So Beethoven found himself with a chance to create, in effect, a new genre.

He responded with a boldness and mastery that belies the old notion of Beethoven's "first period," when he was supposedly honing his craft and finding his voice. It is more accurate to say that in those years he was already a mature craftsman, only cautious when dealing with the genres in which his predecessors were supreme—string quartet, violin sonata, symphony. But he was audaciously himself when dealing with genres they had in some degree skimped—piano trio, piano sonata, cello sonata.

Added to all that, Beethoven's Opus 5 arrived at a critical point in the history of the



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instruments. In the late eighteenth century both cello and piano were coming into their own. It was a period of intensive development of the piano, a process in which Beethoven would be centrally involved. Meanwhile, in their string quartets Haydn and Mozart had begun to liberate the cello from its role as a drudge on the bass line. The next stage was the development of a solo chamber repertoire, and with Opus 5 Beethoven began that history.

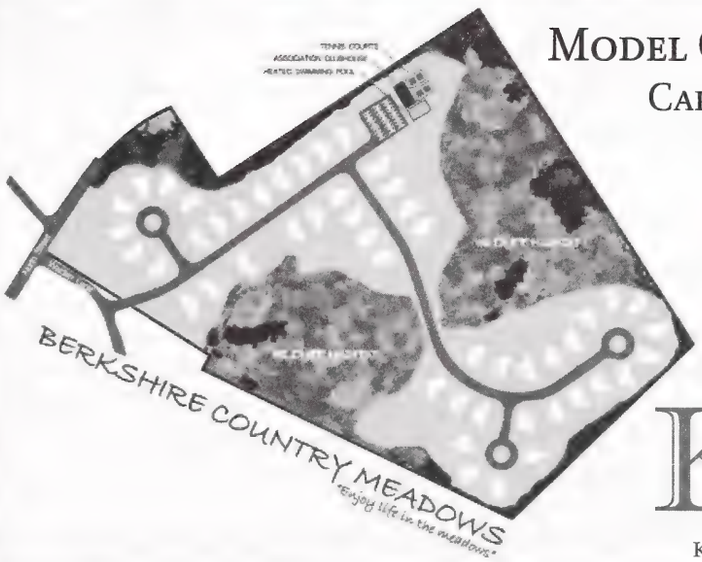
The two contrasting but complementary sonatas of Op. 5 share an overall formal plan: both are in two expansive movements, an allegro and a faster rondo; both have long first-movement introductions; both immediately establish the equality of the two instruments, with thematic material regularly traded between them; both exploit the virtuosity of the cello and its gift for long singing lines.

The opening of the **Cello Sonata in F major, Opus 5, No. 1**, reveals a distinctive approach, the halting, meditative first measures resolving into a songful and chromatic cello solo with rippling piano accompaniment. That leads to an apparently stolid F major Allegro that acquires depth and turbulence en route, in the context of an unflagging rhythmic drive. The latter quality also applies to the tuneful and folksy rondo, marked Allegro vivace, with its ironic minor-key episode reminiscent of the "Turkish" mode of the day.

* * * * *

If Opus 5 gave the world fresh musical ideas in a new medium, the **Opus 69 in A major**—which closes tonight's program—shows us the extraordinary powers of the mature Beethoven. Here we are well into his second period, *aka* "Heroic." Now all the great works are imposing, unforgettable individuals. This sonata presents another angle on the heroic model: not the conquering hero but an introspective one—as in, say, the Fourth Piano Concerto.

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Opus 69 (from 1807-08) is in three movements, giving the music a scope and sweep approaching that of Beethoven's string quartets. On the first page, beginning with a quiet, epigrammatic motto for cello alone, the central elements are established. First, the piano enters with the second phrase of the theme and continues with a repeat of the motto: this sonata will be a story of equals who constantly echo one another. (Metaphorically, one could call them both one hero, or equal partners in the quest.) Second, the opening theme contains in embryo all the themes of the sonata. Third, for all its impact much of the work will be surprisingly subdued in volume. Fourth, both cello and piano interject small cadenzas into the music, as if they are reflecting on its course.



The straightforward A major of the first page is suddenly shadowed by a turn to a passionate A minor, and that change echoes through the movement: the expected E major of the second theme is startlingly prepared by E minor, and the E major is oddly un-sunny. Yet by the end of the exposition the music has turned pealingly triumphant. That triumph, though, is the last one for a while—and there, perhaps, is the essence of this particular journey.

The development section is largely quiet, minor, undramatic except for a *furioso* outburst in the middle. The recapitulation is much expanded and recomposed, developmental, the cello more dominant, much of the music still quiet and inward: the note of triumph has vanished. By the end the movement has taken on an almost Hamlet-like quality of reflection and retreat.

The scherzo in A minor is rhythmically quirky and offbeat, with a touch of the demonic. Its lyrical Trio section, repeated twice, is marked *dolce*, "sweetly." The loud moments are almost grimly assertive, but it ends nearly inaudibly in sighs and fragments.

Next is what seems to be an aria-like Adagio movement, stately and formal in tone, but it suddenly breaks off. We discover it was an introduction to the Allegro vivace of the last movement, which begins with a broad A major theme like that of the opening. Once again, much of the music is quiet where we expect otherwise. Has the triumph from the first movement vanished for good? No. After a muted and expectant opening of the development, the music finds that tone again. From that point, racing joy is unleashed and prevails to the end—though the last page retires to an introspective *pianissimo* before the crashing last chords.

* * * * *



With the pair of sonatas in Opus 102 (composed 1815) we are at the door of the third period, with some of its trademarks: intensified contrasts, often juxtaposed with little or no transition. The compact Allegro con brio of the **D major sonata, Opus 102, No. 2**, begins with a dynamic motto in piano, countered by a soaring phrase in cello: here is the central dichotomy of the piece. The dominant tone throughout the movement, though, is ebullient and muscular, with lyrical interludes.

The lyrical trend flowers in the remarkable second movement, marked Adagio con molto sentimento d'affetto. We are close to the sublime slow movements of the third period, with their long, time-stopping lines. Here the music becomes ornamented, rhapsodic, finally slips into an uncanny atmosphere prophetic of Schubert—his *Doppelgänger* or his weird organ-grinder in the late songs.

The finale is another trademark of Beethoven's late period, a fugue. He said that if you were going to write fugues in his time they needed to have something more poetic, a new kind of expressiveness, and certainly this one does: there is a kind of headlong madcap drive, full of rhythmic quirks and jolts, that prophecies his maddest foray into the genre, the *Grosse Fuge*.

* * * * *

The two sets of variations on the program show Beethoven in his parlor-composer guise; he was as prepared to write pretty and genial music for amateurs as he was to storm the heavens, and the former was likely to be more profitable anyway. The **Variations on "Ein Mädchen oder Weibchen"** (published 1798) and **"Bei Männern"** (from 1801) both work hit tunes from Mozart's *Magic Flute*. The first is an aria by Papageno, and throughout this glittering and witty work we hear his gait, his clownishness, his moments of pathos—but in the end he gets the girl. The "Bei Männern" set is more lyrical and piano-dominated, still with much sparkling figuration and a sighing, tender conclusion.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose books include *Charles Ives: A Life With Music*; *The Vintage Guide to Classical Music*, and *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Recordings. He teaches in the English department of Tufts University and is currently working on a biography of Beethoven for Houghton Mifflin.

GUEST ARTISTS

Yo-Yo Ma

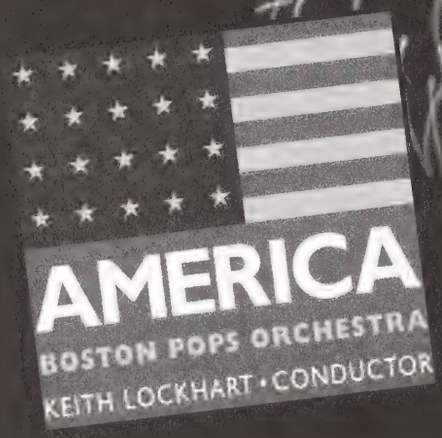


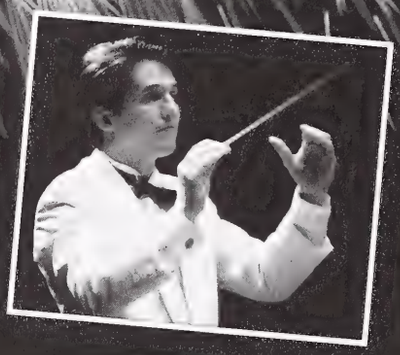
The many-faceted career of cellist Yo-Yo Ma is testament to his continual search for new ways to communicate with audiences. Whether performing a new concerto, revisiting a familiar work from the cello repertoire, coming together with colleagues for chamber music, or exploring cultures and musical forms outside the Western classical tradition, he strives to find connections that stimulate the imagination. Yo-Yo Ma maintains a balance between his engagements as soloist with orchestras throughout the world and his recital and chamber music activities. His collaborators have included such artists as Emanuel Ax, Daniel Barenboim, Christoph Eschenbach, Pamela Frank, Jeffrey Kahane, Kayhan Kalhor, Ton Koopman, Jaime Laredo, Bobby McFerrin, Edgar Meyer, Mark Morris, Mark O'Connor, the late Isaac Stern, Kathryn Stott, Wu Man, Wu Tong, and David Zinman. He has also immersed himself in the study of other musical cultures, such as native Chinese music with its distinctive instruments and the music of the Kalahari bush people in Africa. Expanding upon this interest, Mr. Ma established the Silk Road Project to promote the study of the cultural, artistic, and intellectual traditions along the ancient Silk Road trade route that stretched from the Mediterranean Sea to the Pacific Ocean. The Silk Road Project has participated in more than a dozen festivals, including the Smithsonian Folklife Festival in 2002. Mr. Ma is an exclusive Sony Classical artist. His discography of over 75 albums (including fifteen Grammy winners and one Latin Grammy winner) reflects his wide-ranging interests. His most recent Sony Classical releases include "Yo-Yo Ma Plays Ennio Morricone," "Vivaldi's Cello" with Ton Koopman and the Amsterdam Baroque Orchestra, "Paris: La Belle Époque" with pianist Kathryn Stott, and two Grammy-winning tributes to the music of Brazil, "Obrigado Brazil" and "Obrigado Brazil: Live in Concert." Yo-Yo Ma is strongly committed to educational programs that not only bring young audiences into contact with music but allow them to participate in its creation. While touring, he takes time whenever possible to conduct master classes as well as more informal programs. Born to Chinese parents living in Paris, Yo-Yo Ma began to study the cello at four with his father and came with

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his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose at the Juilliard School. He sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. He has received numerous awards, including the Avery Fisher Prize, the Glenn Gould Prize, and the National Medal of the Arts. Mr. Ma plays two instruments, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius.

Emanuel Ax



Emanuel Ax's wide-ranging musical activities include orchestral appearances, recitals, chamber music, commissioning and performing new music, and recordings. He won the first Arthur Rubinstein International Piano Competition in 1974, later winning the Michaels Award of Young Concert Artists and the Avery Fisher Prize. He has been an exclusive Sony Classical artist since 1987; the second and third volumes of his recent recordings of Haydn piano sonatas both received Grammy awards. Other notable releases include a two-piano program with Yefim Bronfman of works by Rachmaninoff, period-instrument performances of Chopin's complete works for piano and orchestra, the Brahms Piano Concerto No. 2 with Bernard Haitink and the Boston Symphony Orchestra, and John Adams's *Century Rolls* with the Cleveland Orchestra (for Nonesuch). During the 2004-05 season Mr. Ax made separate recital tours with Yo-Yo Ma and with Yefim Bronfman, and also toured the Far East, performing in Guangzhou, Beijing, Seoul, Hong Kong, and Taipei. He participated in a BBC television documentary commemorating the Holocaust that aired in January 2005 and toured the U.S. with the Dresden Staatskapelle. In 2003-04 Mr. Ax was featured in Carnegie Hall's "Perspectives" series that included world premieres of three Carnegie Hall commissions. He has performed works by many contemporary composers, including world premieres of works by John Adams, Christopher Rouse, Bright Sheng, Krzysztof Penderecki, and Melinda Wagner. Mr. Ax works with such artists as Young Uck Kim, Cho-Liang Lin, Yo-Yo Ma, Peter Serkin, and Jaime Laredo; he collaborated frequently with the late Isaac Stern. As a duo, Mr. Ax and Yo-Yo Ma have won three Grammy Awards; they teamed with Richard Stoltzman for a Grammy Award-winning album of clarinet trios and with Pamela Frank, Rebecca Young, and Edgar Meyer for the Schubert *Trout* Quintet. The Ax-Stern-Laredo-Ma Quartet recorded the piano quartets of Beethoven, Brahms, Dvořák, Fauré, Mozart, and Schumann for Sony Classical. Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies at the Juilliard School were greatly supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America. His piano teacher was Mieczylaw Munz. He attended Columbia University, where he majored in French. He lives in New York City with his wife, pianist Yoko Nozaki. They have two children together, Joseph and Sarah.

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KALICHSTEIN-LAREDO-ROBINSON TRIO
JOSEPH KALICHSTEIN, piano
JAIME LAREDO, violin
SHARON ROBINSON, cello

MOZART — Piano Trio in B-flat, K.502
Allegro
Larghetto
Allegretto

TOWER — *For Daniel* (2004)

INTERMISSION

BRAHMS — Piano Trio No. 2 in C, Opus 87
Allegro
Andante con moto
Scherzo: Presto
Finale: Allegro giocoso

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NOTES ON THE PROGRAM

Wolfgang Amadè Mozart (1756-1791) was the father of the modern piano trio. With all due respect to "Papa" Haydn—whose twenty-seven mature keyboard trios contain some of his most inspired music—it was Mozart who went the extra mile, uncoupling the cello line from lockstep subservience to the piano's left hand. The year was 1786, during a few months of which—we don't know why or for whom—he composed the first two of his five masterpieces for piano, violin, and cello. The later of that pair, completed on November 18, is the miraculously beautiful B-flat piano trio, K.502, heard tonight.

The opening movement's smiling main theme, with the piano leading off, is a close

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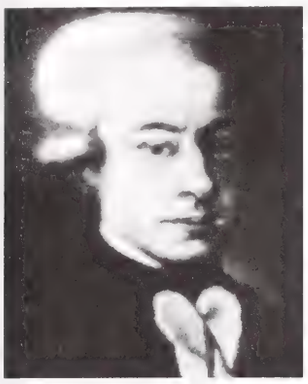
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cousin to its counterpart in Mozart's piano concerto in the same key, K.450 from 1784; and the brilliance of the piano writing here is also notably concerto-like. It's at the beginning of the development that the cello's newfound independence becomes conspicuous, when it duets with the piano's right hand—then a novel coupling—above a bass line demarcated by the left hand.



The E-flat major Larghetto, which the great Mozart authority Alfred Einstein likened to "the transcription of a deeply felt slow movement from a piano concerto into the domain of chamber music," begins with the piano alone, unfolding a long, heartfelt theme. Immediately taken up by the violin, this is one of the most sublime ideas in all of Mozart's chamber works, and he cashes in on the melody's rare beauty by bringing it back again and again as the refrain of a rondo—an unusual form to find among this composer's slow movements.

Mozart's finales, however, typically *are* rondos, though this one has an additional connection with the preceding movement: it echoes the Larghetto in beginning with the identical motivic gesture—an upbeat with a rising sixth to the third degree of the scale, embellished with grace notes. In every measure of this movement, wrote Einstein, "one finds the freshness, the nobility of invention, and the inspired mastery that synthesize the contrasted elements of brilliance and intimacy, contrapuntal craftsmanship and *galanterie*, into a higher unity."

* * * * *

Joan Tower (b.1938) must be a bit tired by now of hearing herself described as "one of the most successful woman composers of all time," a much-repeated quote from *The New Yorker*. So let's move beyond that qualified statement and simply acknowledge that the native of New Rochelle, N.Y., is one of America's best and best-loved composers, as well as a distinguished pianist and teacher and, most recently, conductor. Her honors are legion: member of the American Academy of Arts and Letters, recipient of the coveted Grawemeyer Award in Composition, the first composer to be chosen for the American Symphony Orchestra League and Meet the Composer's new "Made in America" commissioning consortium program, to name a few. She has also been composer-in-residence at numerous universities.



Tower's music is performed by orchestras and chamber music ensembles throughout the country: *Sequoia* (1981) has been played by leading orchestras in Tokyo and London, as well as in St. Louis, New York, Washington, D.C., San Francisco, Minneapolis and Toronto. A serialist in the 1960s, influenced by such contemporaries as Milton Babbitt and Charles Wuorinen, she changed stylistic direction in the 1980s. "A real gutsy move for me," Tower has called it. "I had to stand up for myself and say, 'Hey, I like drums—I like rhythmic energy—I like simple colors!' This was a time when you didn't do anything simple. It was a real door-opener for me, because after that my own voice started to take shape."

Tonight's work, *For Daniel*, however, shows a rather different facet of Joan Tower's music from the rhythmic energy, bold colors, and dynamism now so widely associated with her. She composed this moving work for the Kalichstein-Laredo-Robinson Trio (in response to a commission from the Arizona Friends of Chamber Music) and dedicated it to her beloved nephew, Daniel MacArthur, who passed away in December 2003

after a long illness. The K-L-R Trio premiered the piece in March 2004 at the Tucson Winter Festival.

In this single movement, Tower has explained, themes of love, anger, and loss are intertwined, and much of it is about breathing: her nephew struggled on a lung machine. *"For Daniel,"* writes the composer, "tries to convey the complex emotions of someone who is faced with a terminal illness. The hope, joy, depression, pain, deep turmoil, and occasional serenity are in constant juxtaposition in this work as they were throughout the last years of Daniel's life. As the end approaches, the intensity increases. In my work, this intensity is expressed in a fast and loud way. Daniel was probably more accepting. May he now rest in peace."

* * * * *

In 1880 **Johannes Brahms** (1833-1897) began the C major piano trio and another in E-flat; in September of that year he played movements from both to his confidante Clara Schumann. She preferred the latter, as did another friend for whom Brahms played the two works. Apparently, however, the composer didn't agree—he destroyed the one in E-flat. Eventually Brahms sent Clara the score of the C major, completed in the summer of 1882 at Bad Ischl; fortunately (for us as well as him) she was enraptured by it.



This was Brahms's first essay in the genre since his youthful, expansive piano trio in B major of 1854. The Romantic earlier work opens with a gorgeously lyrical theme sung by the cello, this one with a comparatively short-breathed, non-committal unison idea. The movement's numerous themes, "instead of being immediately of the utmost permissible breadth, are terse statements with unlimited powers of expansion. The style is grandly energetic with deep shadows of mystery, the mystery of nature rather than romance" (thus Donald Francis Tovey, writing in 1929).

The A minor slow movement is a set of variations on a poignant theme of pronounced Hungarian character, both in the "Scotch snap" (short-long) of its rhythm and the modal inflection of its harmony. The scherzo is also in minor (C minor) and is of the mercurial, Mendelssohnian variety, hugely challenging to the pianist. Without warning, it relaxes ever so slightly into a gloriously lyrical C major Trio section featuring one of the composer's most expansive, heartwarming melodies—the kind of magical moment that can (and does) engender a lifelong addiction to Brahms.

In the emotionally ambiguous finale (somewhat puzzlingly marked Allegro giocoso, a heading Brahms reserved for just a handful of movements, including the truly Jovian scherzo of the Fourth Symphony and the finale of the Violin Concerto) he once again withholds the tonic major. The theme is on rather than in C—in the Lydian mode, to be more precise, defined by its sharpened fourth degree (F-sharp). Brahms finally establishes C major in the extended coda, though the F-sharps persist nearly to the end. With his unfailing sense of tonal balance, he compensates (also in the coda) for all the "sharpness" with another of those magical moments, a rapturously lyrical excursion to



Stu Rosner

the flat side of the harmonic spectrum, led by the cello singing its heart out. To paraphrase the Bard: All's *giocoso* that ends *giocoso*.

—Richard Evidon

Writer, translator, and editor Richard Evidon was for many years Managing Editor of Deutsche Grammophon in Hamburg.

GUEST ARTISTS

The Kalichstein-Laredo-Robinson Trio



Since making their debut as the Kalichstein-Laredo-Robinson-Trio at the White House for President Carter's Inauguration in January 1977, pianist Joseph Kalichstein, violinist Jaime Laredo, and cellist Sharon Robinson have set a standard for performance of the piano trio literature for twenty-eight seasons. As one of the only chamber ensembles with all its original members, the Kalichstein-Laredo-Robinson Trio balances the careers of three internationally acclaimed soloists while making annual appearances at many of the world's major concert halls, commissioning new works, and maintaining an active recording agenda. In December 2001, *Musical America* named the Kalichstein-Laredo-Robinson Trio "Ensemble of the Year" for 2002. More recently they were awarded the first annual Samuel Sanders Collaborative Artists Award by the Foundation for Recorded Music. The 2003-04 season was their first as Chamber Ensemble-in-Residence at the Kennedy Center. Focusing on Brahms in the 2004-05 season, the Kalichstein-Laredo-Robinson Trio recorded the three piano trios and trio versions by Brahms's friend Theodore Kirchner of the two string sextets. In June 2005, Jaime Laredo and Sharon Robinson joined other distinguished string players to record the Brahms sextets. Next season, the trio returns to the Kennedy Center and also performs in San Francisco, Dallas, and Portland. Their recording of trios by Tchaikovsky and Arensky is due for release in 2005-06 by Arabesque Records. Many of their U.S. tour programs in 2004-05 were in collaboration with the Miami String Quartet, allowing opportunities to perform the Brahms F minor piano quintet and Dvořák's Sextet for Strings. In Europe, the Kalichstein-Laredo-Robinson Trio has performed in Amsterdam, Brussels, Copenhagen, Hamburg, Lisbon, London, Vienna, and Paris, as well as at major international music festivals. They have toured the British Isles with the Scottish Chamber Orchestra in performances of solo, double, and triple concertos and have recorded the Beethoven Triple Concerto with the English Chamber Orchestra for Chandos. The group's recent discography includes the world premiere recording of Richard Danielpour's *In the Arms of the Beloved*, a concerto for violin and cello written for Jaime Laredo and Sharon Robinson in honor of their twenty-fifth anniversary, paired with Danielpour's piano trio *A Child's Reliquary*, written for the Kalichstein-Laredo-Robinson Trio. Other discs include the chamber works of Maurice Ravel, the complete sonatas and trios of Shostakovich, and "Legacies," works composed for the trio by Pärt, Zwilich, Kirchner, and Silverman. The trio has also recorded works of Haydn (for the Dorian label), the complete Mendelssohn and Brahms trios (Vox), and Beethoven's *Kakadu* Variations and *Archduke* Trio (MCA Classics). The Chamber Music Society of Detroit has created the Kalichstein-Laredo-Robinson International Trio Award (KLRITA) to encourage and enhance the careers of promising young piano trios. The KLRITA, in which twenty presenters nationwide will participate, will be awarded to a new ensemble every two years. The first ensemble, just selected, is the young American group, the Claremont Trio.



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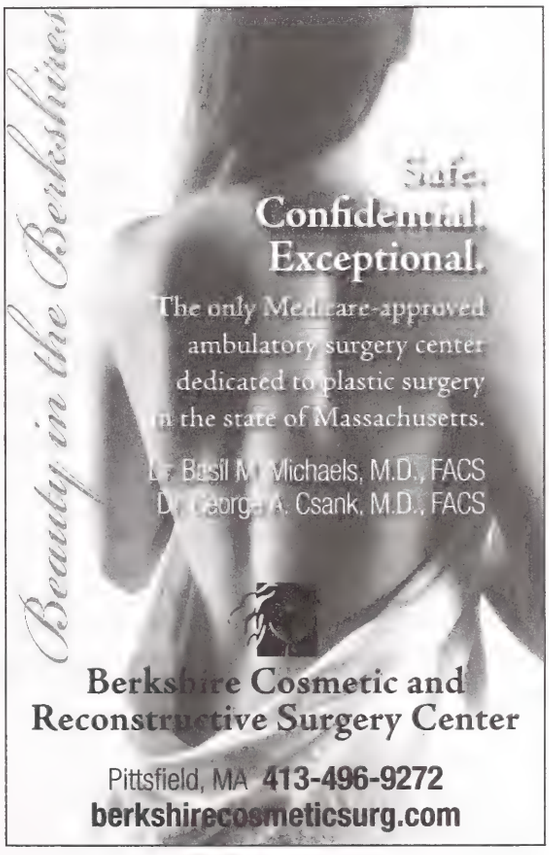
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This summer we are featuring classical and jazz music seminars with Professor Yudkin as well as culinary chamber concerts. Over the next year, we will have programs on Wagner, Mozart, Beethoven, and jazz, Shakespeare, Chihuly, fine gems, gardening, architecture and preservation, Andrew Carnegie, Charlie Munger and Warren Buffett, current topics in the Harvard Business Review, madeira, chocolate, and more.

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AUGUST AT TANGLEWOOD

Tuesday, August 2, at 8:30

MATTHIAS GOERNE, baritone
ALEXANDER SCHMALCZ, piano

Songs of BEETHOVEN, MAHLER, BERG, and WAGNER

Wednesday, August 3, at 8:30

AUSTRALIAN CHAMBER ORCHESTRA
RICHARD TOGNETTI, artistic director
ANGELW HEWITT, piano

VINE *Smith's Alchemy*
J.S. BACH Keyboard Concerto in D minor, BWV 1052
J.S. BACH Keyboard Concerto in F minor, BWV 1056
RAVEL (arr. TOGNETTI) Quartet in F

Friday, August 5, at 6 (Prelude)

MEMBERS OF THE BSO

ALL-MOZART PROGRAM

Friday, August 5, at 8:30

BSO—INGO METZMACHER, conductor
MATTHIAS GOERNE, baritone

WEBER Overture to *Oberon*
MAHLER Songs from *Des Knaben Wunderhorn*
CARTER *Adagio tenebroso*
STRAVINSKY *Firebird* Suite

Saturday, August 6, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 7

Saturday, August 6, at 8:30

BSO—SIR NEVILLE MARRINER, conductor
VÉRONIQUE GENS, soprano
JONATHAN BISS, piano

ALL-MOZART PROGRAM
Overture to *The Marriage of Figaro*
"A questo seno… Or che il cielo," Concert aria, K.374
Piano Concerto No. 23 in A, K.488
"Ch'io mi scordi di te… Non temer, amato bene," Concert aria for soprano and orchestra with piano, K.505
Symphony No. 39

Sunday, August 7, at 2:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BRAHMS *Nänie*, *Gesang der Parzen*, and *Schicksalslied*, for chorus and orchestra
BEETHOVEN Symphony No. 5

Sunday, August 7, at 8:30
The Fromm Concert at Tanglewood

eighth blackbird

Music of BERMEL, RZEWSKI, FITZELL, and GORDON

Tuesday, August 9, at 8:30

BOSTON SYMPHONY CHAMBER PLAYERS
JONATHAN BISS, piano
DAVID WILSON-JOHNSON, baritone

J.S. BACH (arr. MOZART) Preludes and Fugues for string trio, K.404a
MOZART Quintet in E-flat for piano and winds, K.452
J.S. BACH Cantata No. 82, *Ich habe genug*
BRAHMS Trio in E-flat for horn, violin, and piano, Op. 40

Thursday, August 11, at 8:30

LEON FLEISHER, piano

Music of J.S. BACH (arr. Petri and Brahms), KOSTON, PERLE, KIRCHNER, SESSIONS, and SCHUBERT

Friday, August 12, at 6 (Prelude)

MEMBERS OF THE BSO
GIL SHAHAM, violin

Music of SCHUBERT, JAKOULOV, and BRAHMS

Friday, August 12, at 8:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
TRULS MØRK, cello
STEVEN ANSELL, viola
AWET ANDEMICAEL, PETER BRONDER, and DAVID WILSON-JOHNSON, vocal soloists
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MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-WAGNER PROGRAM
Die Walküre, Act I
Götterdämmerung, Act III

Sunday, July 17, at 2:30

BSO—JAMES LEVINE, conductor
PETER SERKIN, piano

HARBISON *Darkbloom, Overture for an imagined opera*
WUORINEN Fourth Piano Concerto
VARÈSE *Amériques*
GERSHWIN *An American in Paris*

Thursday, July 21, at 8:30

EMERSON STRING QUARTET

ALL-MENDELSSOHN PROGRAM

Friday, July 22, at 6 (Prelude)

MEMBERS OF THE BSO

Music of MARTINŮ and MOZART

Friday, July 22, at 8:30

BSO—JAMES LEVINE, conductor

ALL-BRAHMS PROGRAM
Symphony No. 3
Symphony No. 1

Saturday, July 23, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Saturday, July 23

Saturday, July 23, at 8:30

BSO—JAMES LEVINE, conductor

ALL-BRAHMS PROGRAM
Symphony No. 2
Symphony No. 4

Sunday, July 24, at 2:30

BSO—JENS GEORG BACHMANN, conductor
PINCHAS ZUKERMAN, violin

BEETHOVEN Violin Concerto
SHOSTAKOVICH Symphony No. 5

Tuesday, July 26, at 8:30
TANGLEWOOD ON PARADE

Afternoon events start at 2pm; fireworks to follow the concert
BOSTON SYMPHONY, BOSTON POPS, and TANGLEWOOD MUSIC CENTER ORCHESTRAS
JAMES LEVINE, SEIJI OZAWA, JOHN WILLIAMS, BRUCE HANGEN, and HANS GRAF, conductors

To include music of BERLIOZ, BERNSTEIN, BEETHOVEN, and TCHAIKOVSKY

Wednesday, July 27, at 8:30

ZUKERMAN CHAMBER PLAYERS

Music of BEETHOVEN, MOZART, and BRAHMS

Friday, July 29, at 6 (Prelude)

MEMBERS OF THE BSO

To include music of MOZART

Friday, July 29, at 8:30

BSO—CHARLES DUTOIT, conductor
LISA BATIASHVILI, violin

WAGNER Overture to *The Flying Dutchman*
SIBELIUS Violin Concerto
STRAVINSKY *The Rite of Spring*

Saturday, July 30, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, July 31

Saturday, July 30, at 8:30

BSO—HANS GRAF, conductor
FREDERICA VON STADE, mezzo-soprano

RAVEL *Le Tombeau de Couperin*
RAVEL *Shéhérazade*
CANTELOUBE Selections from *Songs of the Auvergne*
TCHAIKOVSKY Symphony No. 6, *Pathétique*

Sunday, July 31, at 2:30
The Serge and Olga Koussevitzky Memorial Concert

BSO—CHARLES DUTOIT, conductor
JEAN-YVES THIBAUDET, piano

MOZART Symphony No. 29
RAVEL Piano Concerto in D, for the left hand
RACHMANINOFF *Symphonic Dances*

Programs and artists subject to change.

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2005 TANGLEWOOD MUSIC CENTER PERFORMANCE SCHEDULE

(Unless otherwise noted, all events take place in Florence Gould Auditorium, Seiji Ozawa Hall.)

Sunday, June 26, 8:30 p.m.*
Monday, June 27, 8:30 p.m.*
MARK MORRIS DANCE GROUP, TMC FELLOWS, and NEW FROMM PLAYERS
STEFAN ASBURY and STEVEN JARVI (TMC Fellow), conductors
Choreography by MARK MORRIS to music of FOSTER, MILHAUD, COWELL, and IBERT
World premiere of "Cargo," to music of Milhaud, commissioned in part by the Tanglewood Music Center of the Boston Symphony Orchestra, James Levine, Music Director, through the generous support of Michael and Sally Gordon and the Florence Gould Foundation

Monday, June 27, at 10 a.m., 1 p.m., and 4 p.m. (TH)
String Quartet Marathon: three 2-hour performances

Thursday, June 30, at 8:30 p.m. (CMH)
Music for vocal ensembles by TMC Composition Fellows

Sunday, July 3, at 10 a.m.
Chamber Music Concert

Sunday, July 3, at 2:30 p.m.
Opening Exercises
(free admission; open to the public)

Sunday, July 3, at 8:30 p.m.
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA
KURT MASUR, JULIAN KUERTI (TMC Fellow), and STEVEN JARVI (TMC Fellow), conductors
PROKOFIEV *Classical* Symphony
DUTILLEUX *The shadows of time*
BEETHOVEN Symphony No. 7

Saturday, July 9, at 6 p.m. ♪
Prelude Concert

Sunday, July 10, at 10 a.m.
Chamber Music Concert

Sunday, July 10, 1 p.m. (CMH) ♪
Prelude Concert

Sunday, July 10, at 8:30 p.m.
Vocal Recital

Wednesday, July 13, at 8:30 p.m. (Shed)*
BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
with TMC Vocal Fellows
Music of SONDHEIM

Saturday, July 16, 6 p.m. ♪
Prelude Concert

Saturday, July 16, at 8:30 p.m. (Shed)*
The Leonard Bernstein Memorial Concert
Supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean
TMC ORCHESTRA
JAMES LEVINE, conductor
VOCAL SOLOISTS
ALL-WAGNER PROGRAM
Die Walküre, Act I
Götterdämmerung, Act III

Sunday, July 17, 10 a.m.
Chamber Music Concert

Sunday, July 17, 1 p.m. (CMH) ♪
Prelude Concert

Saturday, July 23, at 6:00 p.m. ♪
Prelude Concert

Sunday, July 24, at 10 a.m.
Chamber Music Concert

Sunday, July 24, at 1 p.m. (CMH) ♪
Prelude Concert

Sunday, July 24, at 8:30 p.m.
Vocal Recital

Tuesday, July 26, at 2 p.m.*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events: Chamber Music, 2:30 p.m.; Vocal Chamber Music, 5 p.m. (SOH); Brass Fanfares, 8 p.m. (Shed)
Gala concert, 8:30 p.m. (Shed):
BSO, BOSTON POPS, and TMC ORCHESTRAS
JAMES LEVINE, SEIJI OZAWA, JOHN WILLIAMS, BRUCE HANGEN, and HANS GRAF, conductors
Music of BERLIOZ, BERNSTEIN, BEETHOVEN, and TCHAIKOVSKY

Saturday, July 30, at 6 p.m. ♪
Prelude Concert

Sunday, July 31, at 10 a.m.
Chamber Music Concert

Sunday, July 31, at 1 p.m. (CMH) ♪
Prelude Concert

(CMH) = Chamber Music Hall (TH) = Theatre
♪Admission is free, but restricted to that afternoon's 2:30pm or that evening's 8:30pm concert ticket holders.
*Tickets available through Tanglewood Box Office or SymphonyCharge.

Thursday, August 4–Monday, August 8
FESTIVAL OF CONTEMPORARY MUSIC
John Harbison, director
Guest Performers: Ursula Oppens, piano; Lucy Shelton, soprano; William Sharp, baritone; eighth blackbird
To include world premieres by Gunther Schuller and Lee Hyla
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from Argosy Foundation, The Aaron Copland Fund for Music, The Fromm Music Foundation, and The Helen F. Whitaker Fund.
Detailed program information available at the Main Gate

Sunday, August 7, at 1 p.m. (CMH) ♪
Prelude Concert

Saturday, August 13, at 6 p.m. ♪
Prelude Concert

Sunday, August 14, at 10 a.m.
Chamber Music Concert

Sunday, August 14, at 1 p.m. (CMH)
Prelude Concert

Monday, August 15, at 6 p.m. ♪
Prelude Concert

Monday, August 15, at 8:30 p.m.
The Daniel and Shirlee Cohen Freed Concert
TMC ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS, conductor
BEETHOVEN Symphony No. 6, *Pastoral*
STRAUSS *Don Juan*; Suite from *Der Rosenkavalier*

Except for concerts requiring a Tanglewood Box Office ticket (indicated by an asterisk * or music note ♪), tickets for TMC events are only available one hour before concert time.

TMC Orchestra Hall tickets	**$26**
TMC Orchestra Lawn tickets	**$11**
Other TMC concerts	**$11**

TMC Orchestra concerts are cash/charge; all other TMC concerts are cash only.

General Public and Tanglewood Donors up to $150: For TMC concerts, tickets are available one hour prior to concert start time at the Ozawa Hall Box Office only. *Please note that availability for seats inside Ozawa Hall is limited and concerts may sell out.*

Friends of Tanglewood $150+: Order your tickets for TMC Orchestra concerts (July 3; August 8 & 15) in advance by calling SymphonyCharge at 888-266-1200 or (617) 266-1200. For other TMC concerts, present your Friends of Tanglewood membership card at the Ozawa Hall Gate for admittance up to one hour prior to concert start time. Additional tickets and tickets for non-Friends are $11.

Festival of Contemporary Music Pass $50
(new this season)
Purchase a pass to the 2005 Festival of Contemporary Music, valid for six performances inside Ozawa Hall, August 4-8, and also valid as a lawn pass to the BSO Shed performance on Friday, August 5, and the Fromm Concert in Ozawa Hall on August 7.

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at www.bso.org. All programs are subject to change.



2005 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 16, 2:30 p.m.** James Gaffigan conducting music of Prokofiev, Saint-Saëns, and Adams; **Saturday, July 30, 2:30 p.m.** David Hoose conducting music of Dvořák and Harbison; **Saturday, August 13, 2:30 p.m.** David Hoose conducting music of Bach/Stokowski and Elgar

WIND ENSEMBLE PROGRAMS: **Sunday, July 17, 7 p.m.** David Martins conducting music of Gillingham, Holst, Whitacre, Beckel, Shostakovich, and Barnes; **Saturday, July 30, 11 a.m.** H. Robert Reynolds conducting music of Bolcom, Lauridsen, Grantham, Francaix, Grainger, Ticheli, and Hughes

VOCAL PROGRAMS: **Sunday, July 31, 7 p.m.** Ann Howard Jones conducting music of Schubert, Brahms, and Dello Joio, with guest conductor Craig Smith and Tanglewood Music Center Fellows in the performance of Bach Cantatas 37 and 118

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6 p.m.: **Tuesday, July 19; Wednesday, July 20; Wednesday, August 10**

Tickets available one hour before concert time. Admission is $10 for orchestra concerts, free to all other BUTI concerts. For more information call (413) 637-1430.

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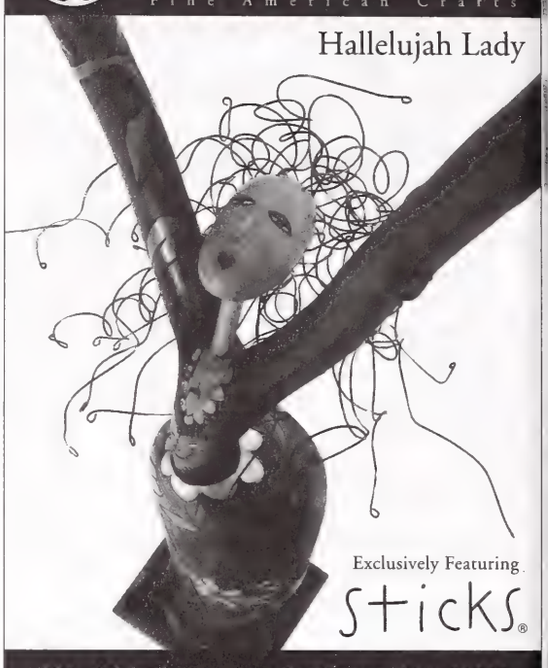
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www.darkrideproject.org
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Arrowhead
Pittsfield, (413) 442-1793
www.mobydick.org
Melville's Portrait Gallery, exhibit of artists' renderings of Moby Dick crew, to 10/10.

Berkshire Botanical Garden
Stockbridge, (413) 298-3926
www.berkshirebotanical.org
Beautiful display gardens open daily 10-5. Flower Show 8/6-7, Arts & Crafts Show 8/20-21.

Berkshire Museum
Pittsfield (413) 443-7171
www.berkshiremuseum.org
The Power of Place: The Berkshires through October 30, 2005.

Barrington Stage Company
Sheffield, (413) 528-8888
www.barringtonstageco.org
Elegies 8/11-8/28; Hair 8/3-8/14; Snoopy 7/13-8/8.

Becket Arts Center of the Hillstown
Becket, (413) 623-6635
www.becketartscenter.org
Playwriting festival, arts wkshps, theater camps (5-15), exhibits, garden tour, lectures.

Berkshire Choral Festival
Sheffield, (413) 229-8526
www.choralfest.org
Choral masterpieces - 225 voices, Springfield Symphony, August 6, 13. Concert at 8 p.m.

Berkshire Music School
Pittsfield, (413) 442-1411
www.berkshiremusicschool.org
Free family concert on the lawn of BMS 8/8, 6 p.m. with MusicWorks & BSO Players.

Berkshire Opera Company
Pittsfield, (413) 442-0099
www.berkshireopera.org
L'Elisir D'Amore by Gaetano Donizetti August 25 - September 2.

Berkshire Theatre Festival
Stockbridge, (413) 298-5576
www.berkshiretheatre.org
American Buffalo 8/1-13; *Souvenir* 8/17-9/3; *Rat In The Skull* 8/1-6; *My Buddy Bill* 8/10-8/27.

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Naumkeag House and Gardens
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www.thetrustees.org
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North Adams Museum of History and Science
North Adams, (413) 664-4700
www.geocities.com/northadamshistory
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Shakespeare & Company
Lenox, (413) 637-3353
www.shakespeare.org
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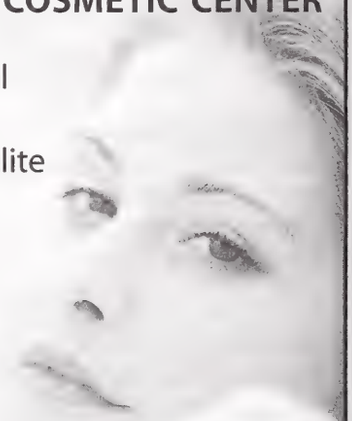
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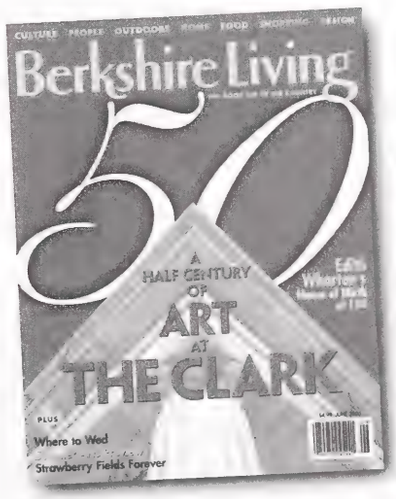


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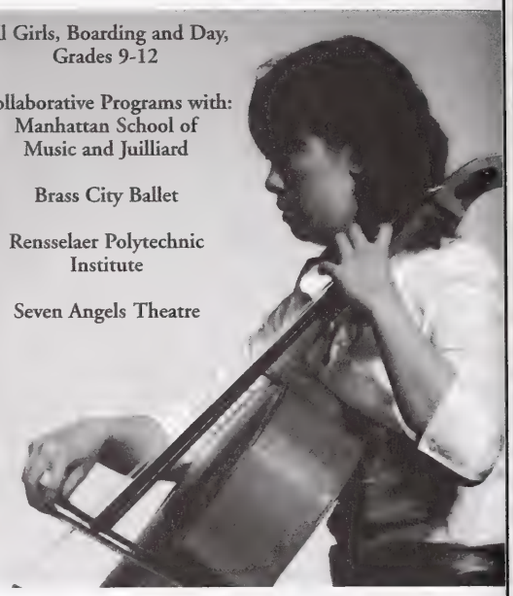
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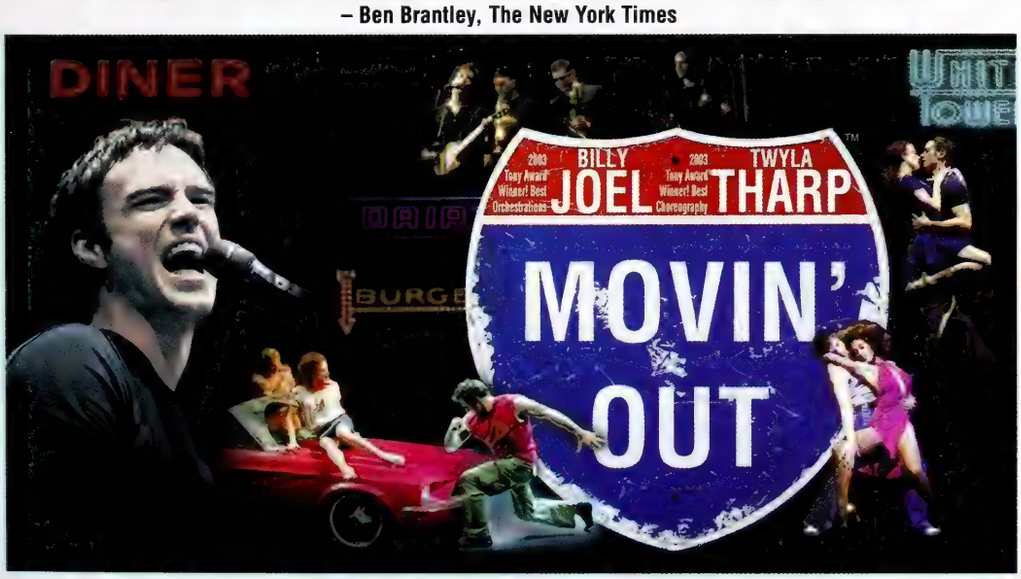


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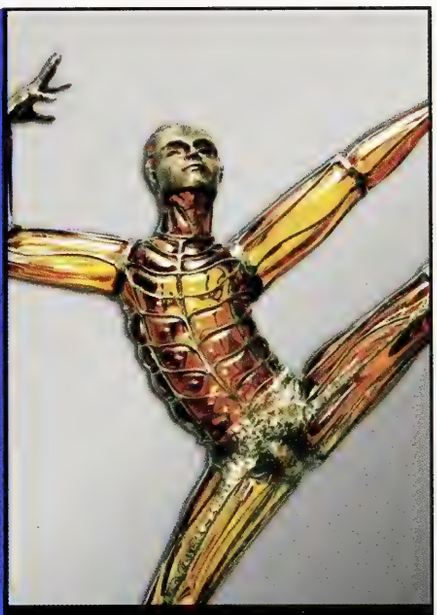
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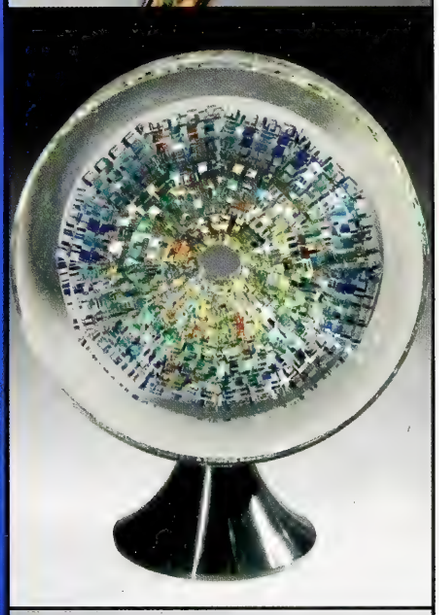
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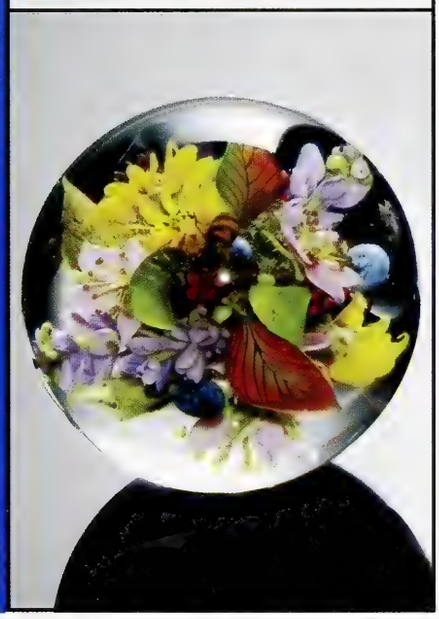
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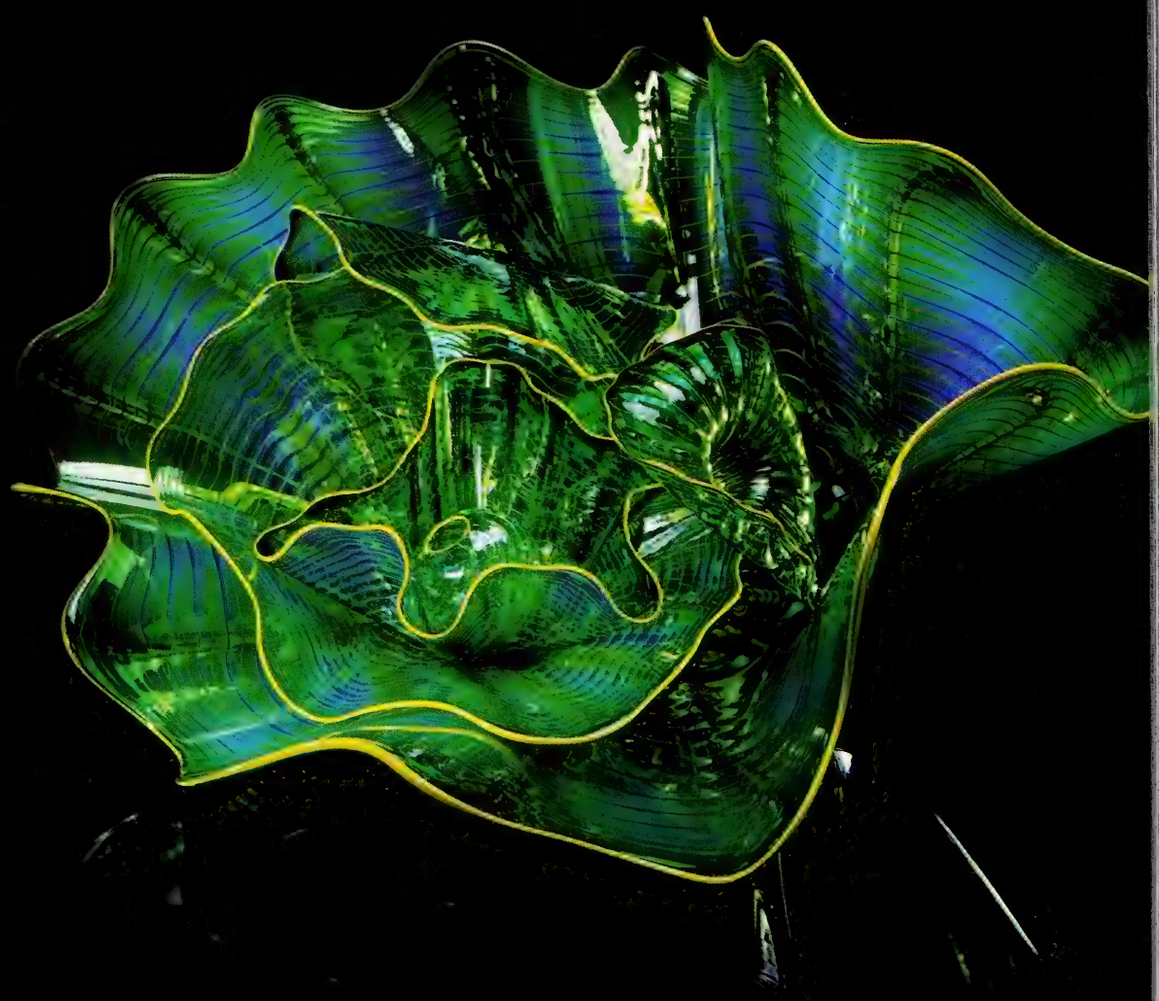




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2005 Tanglewood

SEIJI OZAWA HALL

Tuesday, August 2, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

MATTHIAS GOERNE, baritone
ALEXANDER SCHMALCZ, piano

Please note that tonight's program will begin with Beethoven's "An die ferne Geliebte," Opus 98 (composed April 1816), rather than his originally scheduled Opus 48 Gellert Lieder. The rest of the program remains unchanged. Please also note that the revised program is properly reflected in this handout of texts and translations, which begins with Beethoven's "An die ferne Geliebte."

TEXTS AND TRANSLATIONS

The audience is politely requested to withhold applause until the end of each group of songs. Please do not applaud after the individual songs in each group.

BEETHOVEN An die ferne Geliebte ("To the distant beloved"), Opus 98

I.

Auf dem Hügel sitz ich spähend
In das blaue Nebelland,
Nach den fernen Triften sehend,
Wo ich dich, Geliebte, fand.

Weit bin ich von dir geschieden,
Trennend liegen Berg und Tal
Zwischen uns und unserm Frieden,
Unserm Glück und unsrer Qual.

Ach, den Blick kannst du nicht sehen,
Der zu dir so glühend eilt,
Und die Seufzer, sie verwehen
In dem Raume, der uns teilt.

Will denn nichts mehr zu dir dringen,
Nichts der Liebe Bote sein?
Singen will ich, Lieder singen,
Die dir klagen meine Pein!

Denn vor Liebesklang entweichet
Jeder Raum und jede Zeit,
Und ein liebend Herz erreichet
Was ein liebend Herz geweiht!

1.

On the hill I sit, gazing
into the blue, misty land,
toward the faraway pastures
where, beloved, I found you.

I am parted so far from you,
hill and valley lying between us,
between us and our peace,
our happiness and our grief.

Oh, you cannot see my gaze
that rushes ardently toward you,
and my sighs wafting
in the space that parts us.

Will nothing further reach you, then;
can nothing serve as love's messenger?
I will sing, sing songs,
that lament to you my pain!

For, faced with love's song,
all space and time are moved;
and a loving heart attains
what a loving heart has consecrated!

Please turn the page quietly.

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2.
Wo die Berge so blau
Aus dem nebligen Grau
Schauen herein,
Wo die Sonne verglüht,
Wo die Wolke umzieht,
Möchte ich sein!

Dort im ruhigen Tal
Schweigen Schmerzen und Qual.
Wo im Gestein
Still die Primel dort sinnt,
Weht so leise der Wind,
Möchte ich sein!

Hin zum sinnigen Wald
Drängt mich Liebesgewalt,
Innere Pein.
Ach, mich zög's nicht von hier,
Könnt ich, Traute, bei dir
Ewiglich sein!

3.
Leichte Segler in den Höhen,
Und du, Bächlein klein und schmal,
Könnt mein Liebchen ihr erspähen,
Grüßt sie mir viel tausendmal.

Seht ihr, Wolken, sie dann gehen
Sinnend in dem stillen Tal,
Laßt mein Bild vor ihr entstehen
In dem luft'gen Himmelssaal.

Wird sie an den Büschen stehen,
Die nun herbstlich falb und kahl,

Klagt ihr, wie mir ist geschehen,

Klagt ihr, Vöglein, meine Qual!

Stille Weste, bringt im Wehen
Hin zu meiner Herzenswahl
Meine Seufzer, die vergehen
Wie der Sonne letzter Strahl.

Flüstr' ihr zu mein Liebesflehen,
Laß sie, Bächlein klein und schmal,
Treu in deinen Wogen sehen
Meine Tränen ohne Zahl!

2.
Where the mountains so blue
look down from
the foggy grey,
where the sun fades,
where the clouds encircle,
there would I be!

There in the restful valley,
suffering and torment fall silent;
where amidst stones
the primrose quietly reflects,
and the wind blows so lightly:
there would I be!

There to the thoughtful forest
love's power presses me:
inner pain.
Oh, I'd not move from here
if, true one, I could be by you
forever!

3.
Gentle sails on high,
and you, narrow little brook,
should my beloved spot you,
greet her for me, a thousand
times over.

Clouds, if you see her walking
thoughtfully in the quiet valley,
let my image arise before her
in heaven's airy hall.

Should she stand near the bushes
that now, in autumn, are faded and
bare,

make a lament of what has befallen
me,

lament to her, little bird, of my
suffering!

Silent West Wind,
there, to my heart's chosen one,
waft my sighs, which fade
like the last rays of sunshine.

Whisper to her my heart's plea;
let her, narrow little brook,
see truly on your waves
my tears, which can't be counted!

Please turn the page quietly.

4.
Diese Wolken in den Höhen,
Dieser Vöglein muntrer Zug,
Werden dich, o Huldin, sehen.
Nehmt mich mit im leichten Flug!

Diese Weste werden spielen
Scherzend dir um Wang' und Brust,
In den seidnen Locken wühlen.
Teilt ich mit euch diese Lust!

Hin zu dir von jenen Hügeln
Emsig dieses Bächlein eilt.
Wird ihr Bild sich in dir spiegeln,
Fließ zurück dann unverweilt!

4.
These clouds on high,
these birds on their cheerful course,
will see you, oh dear one.
Take me with you on your gentle flight!

This West Wind will play
pleasantly about your cheek and breast,
stirring your silken locks of hair.
Could I but share this pleasure!

Far to you, from that hill,
this brook, diligently, hastens to you.
Should her image be reflected in you,
don't delay: flow back here!

5.
Es kehret der Maien, es blühet die Au,
Die Lüfte, sie wehen so milde, so lau,
Geschwätzig die Bäche nun rinnen.

Die Schwalbe, die kehret zum wirtlichen Dach
Sie baut sich so emsig ihr bräutlich Gemach,
Die Liebe soll wohnen da drinnen.

Sie bringt sich geschäftig von kreuz und von quer
Manch weicheres Stück zu dem Brautbett hieher
Manch wärmendes Stück für die Kleinen.
Nun wohnen die Gatten beisammen so treu,
Was Winter geschieden, verband nun der Mai,
Was liebet, das weiß er zu einen.

Es kehret der Maien, es blühet die Au.
Die Lüfte, sie wehen so milde, so lau.
Nur ich kann nicht ziehen von hinnen.
Wenn alles, was liebet, der Frühling vereint,
Nur unserer Liebe kein Frühling erscheint,
Und Tränen sind all ihr Gewinnen.

May returns, the meadows bloom,
the breezes stir so softly and gently,
the babbling brooks now run their course.
The swallow returns to the welcoming roof,
she builds so diligently her bridal chamber,
within which love must dwell.

She brings, busily, here, from every direction,
many soft pieces for the bridal bed,
many pieces to warm the little ones.
Now the couple lives together so trustingly:
May binds together what winter has parted,
recognizing them, in their love, as one entity.

May returns, the meadows bloom,
the breezes stir so softly and gently—
yet I cannot move from here.
Even as all that love are united by spring,
for our love, just ours—no spring appears:
and tears, just tears, are the only prize.

6.

Nimm sie hin denn, diese Lieder,
Die ich dir, Geliebte, sang,
Singe die dann abends wieder
Zu der Laute süßem Klang.

Wenn das Dämmrungsrot dann zieht
Nach dem stillen blauen See,
Und sein letzter Strahl verglühet
Hinter jener Bergeshöh;

Und du singst, was ich gesungen,
Was mir aus der vollen Brust
ohne Kunstgepräng erklungen,
Nur der Sehnsucht sich bewußt:

Dann vor diesen Liedern weichet
Was geschieden uns so weit,
Und ein liebend Herz erreichet
Was ein liebend Herz geweiht.

—Alois Jeittelees

So take then, beloved, these songs
that I have sung to you;
sing them again at evening
to the lute's sweet sound.

As the red of twilight
presses toward the still, blue lake,
and its last ray fades
beyond that mountaintop;

and you sing what I have sung—
that which has sounded, without artifice,
from my full breast,
aware only of its yearning:

For what has kept us so far apart
gives way to these songs,
and a loving heart attains
what a loving heart has consecrated.

—trans. Marc Mandel

MAHLER Six Early Songs

Phantasie aus "Don Juan"

Das Mägdlein trat aus dem Fischerhaus,

Die Netze warf sie ins Meer hinaus!
Und wenn kein Fisch in das Netz
ihr ging,
Die Fischerin doch die Herzen fing!

Die Winde streifen so kühl umher,
Erzählen leis' eine alte Mär!
Die See erglühet im Abendrot,
Die Fischerin fühlt nicht Liebesnot
Im Herzen! Im Herzen!

Fantasy from "Don Juan"

The maiden stepped out of the
fisherman's hut,
and cast her nets out into the sea!
And even if no fish entered the net,

the fisher girl yet trapped some hearts!

The winds blow so coolly about,
softly telling an old folktale!
The sea gleams in the dusk,
the fisher girl does not feel love's sting
in her heart, in her heart!

Zu Straßburg auf der Schanz

Zu Straßburg auf der Schanz,
Da ging mein Trauern an;
Das Alphorn hört' ich drüben wohl
anstimmen,
Ins Vaterland mußt ich
hinüberschwimmen,
Das ging ja nicht an.

Ein Stunde in der Nacht
Sie haben mich gebracht;
Sie führten mich gleich vor des
Hauptmanns Haus,

In Strassburg on the Rampart

In Strassburg on the rampart,
there began my troubles:
I heard the alp-horn calling from afar,

and decided to swim to my
fatherland.
That was unacceptable.

One hour in the night
they captured me;
they led me straight to
Captain's house,

Please turn the page quietly.

Ach Gott, sie fischten mich im
Strome aus,
Mit mir ist's aus.

Frühmorgens um zehn Uhr
Stellt man mich vor das Regiment;
Ich soll da bitten um Pardon,
Und ich bekomm doch meinen Lohn,
Das weiß ich schon.

Ihr Brüder allzumal,
Heut' seht ihr mich zum letztenmal;
Der Hirtenbub ist nur schuld daran,
Das Alphorn hat mir's angetan,
Das klag ich an.

ah God, they fished me right out of
the river,
and everything's over for me.

The next morning at ten
They'll place me before the regiment;
I am supposed to beg for my pardon,
and I will receive what's coming to me,
that I know well.

You, my brothers all,
today you'll see me for the last time;
the shepherd boy is alone to blame.
The alp-horn did this to me—
thus I charge it.

Urlicht

O Röschen rot!
Der Mensch liegt in großter Not!
Der Mensch liegt in großter Pein!
Je lieber möcht' ich im Himmel sein!

Da kam ich auf einen breiten Weg;
Da kam ein Engelein und wollt'
mich abweisen.
Ach nein! Ich ließ nicht abweisen!
Ich bin von Gott und will wieder
zu Gott!
Der liebe Gott wird mir ein Lichtchen
geben,
Wird leuchten mir bis an das ewig
selig Leben!

Primal Light

O red rose!
Mankind lies in greatest need!
Mankind lies in greatest pain!
Much rather would I be in Heaven!

Then I came upon a broad path;
Then an angel came and wanted to
dismiss me.
Ah no! I would not be dismissed!
I am from God and would go back
to God!
Dear God will give me a light,

Will light me to blissful everlasting
life!

Ablösung im Sommer

Kuckuck hat sich zu Tode gefallen
An einer grünen Weiden,
Kukuk ist tot! Kukuk ist tot!
Wer soll uns denn den Sommer lang
Die Zeit und Weil vertreiben?

Ei, das soll tun Frau Nachtigall,
Die sitzt auf grünem Zweige;
Die kleine, feine Nachtigall,
Die liebe, süße Nachtigall!
Sie singt und springt, ist allzeit froh,
Wenn andre Vögel schweigen.

Wir warten auf Frau Nachtigall,
Die wohnt im grünen Hage,
Und wenn der Kukuk zu Ende ist,
Dann fängt sie an zu schlagen!

Change in Summer

The cuckoo has fallen to its death
On a green willow,
The cuckoo is dead! The cuckoo is dead!
Who should then the summer long
Help us pass the time?

Oh, that should be Mrs. Nightingale!
She sits on a green branch!
The small, fine nightingale,
The lovely, sweet nightingale!
She sings and springs, is always joyous,
When other birds are silent!

We await Mrs. Nightingale,
Who lives in a green glen,
And when the cuckoo call is at its end,
Then does she begin to sing!

Um schlimme Kinder artig zu machen
Es kam ein Herr zum Schlösseli

Auf einem schönen Röss'li,
Ku-ku-kuk, ku-ku-kuk!
Da lugt die Frau zum Fenster aus
Und sagt: "Der Mann ist nicht zu Haus,
Und niemand heim als meine Kind',
Und's Mädchen ist auf der Wäschewind!"
Der Herr auf seinem Rösseli
Sagt zu der Frau im Schlösseli:
Ku-ku-kuk, ku-ku-kuk!
"Sind's gute Kind', sind's böse Kind'?

Ach, liebe Frau, ach sagt geschwind,"
Ku-ku-kuk, ku-ku-kuk!
"In meiner Tasch' für folgsam Kind',
Da hab' ich manche Angebind,"
Ku-ku-kuk, ku-ku-kuk!
Die Frau die sagt: "Sehr böse Kind'!

Sie folgen Mutter nicht geschwind,
Sind böse, sind böse!"
Da sagt der Herr: "So reit' ich heim,

Dergleichen Kinder brauch' ich kein'!"

Ku-ku-kuk, ku-ku-kuk!
Und reit' auf seinem Rösseli
Weit, weit entweg vom Schlösseli!
Ku-ku-kuk, ku-ku-kuk!

To Make Bad Children Well Behaved
There came a gentleman up to the castle,
riding on a handsome horse,
Cuckoo, cuckoo!
The woman peeps out of the window
and says, "My husband is not home,
and no one is here but my children,
and the maid is at her washing!"
The gentleman on his horse
says to the woman in the castle:
Cuckoo, cuckoo!
"Are they good children, or are they naughty children?
Ah, dear woman, tell me quickly!"
Cuckoo, cuckoo!
"In my pocket, for obedient children,
I have there many presents."
Cuckoo, cuckoo!
The woman says: "Very naughty children!
They don't obey their mother quickly;
They're naughty, they're naughty!"
Then the gentleman says: "Then I will ride home,
for I have nothing to give these children!"
Cuckoo, cuckoo!
And he rides his horse
far, far away from the castle!
Cuckoo, cuckoo!

Please turn the page quietly, and only after the song has ended.

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE Music Director

Tanglewood

BOSTON POPS

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Selbstgefühl
Ich weiss nicht, wie mir ist!
Ich bin nicht krank und nicht gesund,
Ich bin blessirt und hab' kein' Wund',
Ich weiss nicht, wie mir ist!
Ich tät gern essen und schmeckt
mir nichts;
Ich hab' ein Geld und gilt mir nichts,

Ich weiss nicht, wie mir ist!
Ich hab' sogar kein' Schnupftabak,
Und hab' kein Kreuzer Geld im Sack,

Ich weiss nicht wie mir ist, wie mir ist!
Heiraten tät ich auch schon gern',
Kann aber Kinderschrei'n nicht hör'n!

Ich weiss nicht, wie mir ist!
Ich hab' erst heut' den Doktor gefragt,
Der hat mir's in's Gesicht gesagt:
"Ich weiss wohl, was dir ist, was dir ist:
Ein Narr bist du gewiß!"
"Nun weiss ich, wie mir ist!"

Self-Esteem
I do not know what's wrong with me,
I am not ill, yet I am not well;
I've been injured, yet I have no wound,
I do not know what's wrong with me!
I love to eat, but can taste nothing;

I have some money but it does me
no good;
I do not know what's wrong with me!
I don't even have any snuff,
And have not even a farthing in
my pocket,
I do not know what's wrong with me!
I would gladly get married,
But I can't stand to hear children
screaming.
I do not know what's wrong with me!
Just today I asked the doctor,
Who told me to my face:
"I know well what's wrong with you:
A fool you certainly are!"
"Now I know what's wrong with me!"

INTERMISSION

BERG Four Lieder, Opus 2

Dem Schmerz sein Recht
Schlafen, schlafen, Nichts als schlafen!
Kein Erwachen, keinen Traum!
Jener Wehen, die mich trafen,
Leisestes Erinnern kaum.
Daß ich, wenn des Lebens Fülle
Niederklingt in meine Ruh,
Nur noch tiefer mich verhülle,

Fester zu die Augen tu!
—Christian Friedrich Hebbel

Giving Pain its Due
To sleep, to sleep, nothing but to sleep!
No awaking, no dream!
Of those sorrows that I suffered,
hardly the faintest recollection.
So that I, when the fullness of life
reverberates into my rest,
I will only cover myself even more
deeply,
and more tightly close my eyes!

Schlafend trägt man mich
Schlafend trägt man mich
in mein Heimatland!
Ferne komm ich her,
über Gipfel, über Schlünde,
über ein dunkles Meer
in mein Heimatland.
—Albert Mombert

Sleeping, I am carried
Sleeping, I am carried
to my homeland.
I come from afar,
over peaks, over chasms,
over a dark ocean
to my homeland.

Nun ich der Riesen Stärksten überwand

Nun ich der Riesen Stärksten überwand,

Mich aus dem dunkelsten Land
heimfand
an einer weißen Märchenhand—

Hallen schwer die Glocken.
Und ich wanke durch die Straßen
schlafbefangen.

—Albert Mombert

Now that I have overcome the strongest of the giants

Now that I have overcome the
strongest of the giants,
from the darkest land, found my
way home
guided by a white fairy hand—

the bells resound heavily,
and I stagger through the streets
in the throes of sleep.

Warm die Lüfte

Es sprießt Gras auf sonnigen Wiesen.
Horch!
Horch, es flötet die Nachtigall…
Ich will singen:

Droben hoch im düstern Bergforst,

es schmilzt und sickert kalter Schnee,
ein Mädchen im grauen Kleide
lehnt am feuchten Eichstamm,
krank sind ihre zarten Wangen,
die grauen Augen fiebern
durch Düsterriesenstämme.
"Er kommt noch nicht. Er läßt
mich warten"…

Stirb!
Der Eine stirbt, daneben der Andere lebt:
Das macht die Welt so tiefschön.

—Albert Mombert

Warm are the breezes

Grass grows in sunny meadows,
Listen!
Listen, there pipes the nightingale...
I will sing:

High up there in dusky mountain
forests,
Cold snow melts and oozes;
A maiden in a grey dress
leans against a damp oaktree;
Her cheeks are ill,
The grey eyes burn
Through the dusky, giant tree trunks.
"He doesn't come yet. He's making
me wait"…

Die!
The one dies while the other lives:
That makes the world so deeply
beautiful.



Stu Rosner

WAGNER Songs to Five Poems by Mathilde Wesendonck

Der Engel

In der Kindheit frühen Tagen
Hört' ich oft von Engeln sagen,
Die des Himmels hehre Wonne
Tauschen mit der Erdensonne,

Dass, wo bang ein Herz in Sorgen

Schmachtet vor der Welt verborgen,
Dass, wo still es will verbluten,
Und vergehn in Tränenfluten,

Dass, wo brünstig sein Gebet
Einzig um Erlösung fleht,
Da der Engel niederschwebt,
Und es sanft gen Himmel hebt.

Ja, es stieg auch mir ein Engel nieder,
Und auf leuchtendem Gefieder
Führt er, ferne jedem Schmerz,
Meinen Geist nun himmelwärts!

The Angel

In the days of my early childhood
I often heard tell of angels
who exchange heaven's sublime bliss
for the earth's sunshine,

I heard that when a grieving heart pines,

concealing its sorrow from the world;
when it bleeds in secret,
and dissolves in floods of tears;

when with fervent entreaties
it prays only for release;
then the angel flies down
and carries it gently toward heaven.

Yea, an angel descended to me too,
and on shining wings
carries my soul far from all torment
toward heaven.

Stehe still!

Sausendes, brausendes Rad der Zeit,
Messer du der Ewigkeit;
Leuchtende Sphären im weiten All,

Die ihr umringt den Weltenball;
Urewige Schöpfung, halte doch ein,

Genug des Werdens, lass mich sein!

Halte an dich, zeugende Kraft,
Urgedanke, der ewig schafft!

Hemmet den Atem, stillet den Drang,
Schweiget nur eine Sekunde lang!
Schwellende Pulse, fesselt den Schlag;
Endes, des Wollens ew'ger Tag!

Dass in selig süssem Vergessen
Ich mög' alle Wonnen ermessen!
Wenn Aug' in Auge wonnig trinken,
Seele ganz in Seele versinken;
Wesen in Wesen sich wieder findet,
Und alles Hoffens Ende sich kündet;

Die Lippe verstummt in staunendem Schweigen,
Keinen Wunsch mehr will das Inn're zeugen:
Erkennt der Mensch des Ew'gen Spur,
Und löst dein Rätsel, heil'ge Natur!

Be Still!

Whirring, racing wheel of time,
you measure of eternity;
radiant spheres in the immense universe,
you that encircle the earth's globe;
eternal creation, cease your movement.
Enough of becoming, let me be!

Cease, you power of creation,
cease, essential thought, which gives endless birth.
Check every breath, still every craving,
give but a second's respite.
Swelling pulses, arrest your beating;
be ended, eternal day of will.

Then, in the holiness of sweet oblivion,
I may contemplate all my rapture.
When eye gazes rapturously into eye,
when soul is drowned in soul;
when being finds itself again in being,
and the fulfilment of all hopes comes into view,
then lips are dumb in stunned silence,

then soul's desire vanishes:

man realizes the shape of eternity,
and solves your enigma, holy Nature.

Im Treibhaus

Hoch gewölbte Blätterkronen,
Baldachine von Smaragd,
Kinder ihr aus fernen Zonen,
Saget mir, warum ihr klagt?

Schweigend neiget ihr die Zweige,
Malet Zeichen in die Luft,
Und der Leiden stummer Zeuge,
Steiget aufwärts süsser Duft.

Weit in sehnendem Verlangen
Breitet ihr die Arme aus,
Und umschlinget wahnbefangen
öde Leere nicht'gen Graus.

Wohl ich weiss es, arme Pflanze:
Ein Geschicke teilen wir,
Ob umstrahlt von Licht und Glanze,
Unsre Heimat ist nicht hier!

Und wie froh die Sonne scheidet
Von des Tages leerem Schein,
Hüllet der, der wahrhaft leidet,
Sich in Schweigens Dunkel ein.

Stille wird's, ein säuselnd Weben
Füllet bang den dunklen Raum:
Schwere Tropfen seh' ich schweben
An der Blätter grünem Saum.

In the Greenhouse

Lofty vaulted crowns of leaves,
canopies of emerald,
you children from distant regions,
tell me, wherefore do you lament?

Silently you incline your boughs,
you paint traces in the air,
and, dumb witness of your sadness,
a honeyed perfume wafts upwards.

In passionate desire
you spread wide your arms,
and, self-deluded,
entwine a desolate void, a fearful emptiness.

Well I know it, wretched plant:
we share the same destiny.
Though we be bathed in radiant light,
our home is not here.

And as the sun gladly departs
the illusory brightness of the day,
so he who truly suffers
envelops himself in the darkness of silence.

It grows still, whispering threads
of anxiety pervade the room:
I see heavy drops hanging
from the green edges of the leaves.

Schmerzen

Sonne, weinest jeden Abend
Dir die schönen Augen rot,
Wenn im Meeresspiegel badend

Dich erreicht der frühe Tod;

Doch erstehst in alter Pracht,

Glorie der düstren Welt,
Du am Morgen neu erwacht,
Wie ein stolzer Siegesheld!

Ach, wie sollte ich da klagen,
Wie, mein Herz, so schwer dich sehn,
Muss die Sonne selbst verzagen,
Muss die Sonne untergehn?

Und gebieret Tod nur Leben,
Geben Schmerzen Wonnen nur:
O wie dank' ich, dass gegeben
Solche Schmerzen mir Natur.

Torment

Sun, you weep every evening
until your beauteous eyes are red,
when bathing in the mirror of the ocean,
you attain your early death.

But you rise again in your former splendor,
the glorious halo of the gloomy world,
newly awakening in the morning,
like a proud and victorious hero.

Why then should I complain,
why should my heart be so heavy,
if the sun itself must renounce hope,
if the sun must set?

And if death alone gives birth to life,
if torment alone gives birth to rapture,
how thankful I am that Nature
has given me such torment.

Please turn the page quietly,
and only after the song has ended.

Träume

Sag?, welch wunderbare Träume
Halten meinen Sinn umfangen,
Dass sie nicht wie leere Schäume
Sind in ödes Nichts vergangen?

Träume, die in jeder Stunde,
Jedem Tage schöner blüh'n,
Und mit ihrer Himmelskunde
Selig durchs Gemüte ziehn?

Träume, die wie hehre Strahlen

In die Seele sich versenken,
Dort ein ewig Bild zu malen:
Allvergessen, Eingedenken!

Träume, wie wenn Frühlingssonne

Aus dem Schnee die Blüten küsst,

Dass zu nie geahnter Wonne

Sie der neue Tag begrüsst,

Dass sie wachsen, dass sie blühen,
Träumend spenden ihren Duft,
Sanft an deiner Brust verglühen,
Und dann sinken in die Gruft.

—Mathilde Wesendonck

Dreams

Tell, what wondrous dreams
keep my soul encircled,
and are not vanished like bubbles
into the barren void?

Dreams, which in every hour
of every day bloom more beautiful,
and with their hints of heaven
pass blissfully through my mind;

Dreams, which like sublime beams of light
infuse the soul,
to paint there an eternal image:
forgetfulness of the all, remembrance of the one.

Dreams! As when the sun in springtime
kisses life into blossoms and brings them out of the snow,
so that the new day may welcome them
to ecstasy unimagined,

so that they grow, so that they bloom,
scattering their perfume as in a dream,
then softly dissolve in your breast
and sink into their grave.

—trans. Andrew Raeburn

Stu Rosner



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THIS WEEK'S ANNOTATORS

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Steven Ledbetter, program annotator of the Boston Symphony Orchestra from 1979 to 1998, now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic.

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 9, 23; August 6, 13 — Marc Mandel
July 16, 30; August 20, 27 — Robert Kirzinger



Stu Rosner

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SEIJI OZAWA HALL

Prelude Concert

Friday, August 5, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

XIN DING, violin
CATHERINE FRENCH, violin
REBECCA GITTER, viola
EDWARD GAZOULEAS, viola
OWEN YOUNG, cello
BENJAMIN LEVY, double bass

MOZART — String Quartet No. 17 in B-flat, K.458, *The Hunt*

Allegro vivace assai
Menuetto moderato; Trio
Adagio
Allegro assai

Ms. DING, Ms. FRENCH, Ms. GITTER, and Mr. YOUNG

MOZART — *Grande Sestetto Concertante* for string sextet ("contemporaneous transcription," by an unknown arranger, of the *Sinfonia concertante* in E-flat, K.364)

Allegro maestoso
Andante
Presto

Ms. FRENCH, Ms. DING, Mr. GAZOULEAS, Ms. GITTER; Messrs. YOUNG and LEVY

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Notes

In 1781 Haydn composed six string quartets, published the following year as Opus 33, which he cheerfully asserted were in an entirely new style. Instantly popular, those works mark, for some critics, the real beginning of the mature Classical era. Few composers had the genius to challenge Haydn's supremacy in the field of the string quartet. One who did, though, almost certainly learned his craft from the ever-growing series of masterpieces coming from Haydn's pen. Though he had known and loved Haydn's music for years, **Wolfgang Amadè Mozart** (1756-1791) met Haydn for the first time in December 1781, immediately forming a close friendship that ended only with Mozart's premature death ten years later. By the end of 1782, Mozart began to demonstrate his veneration for Haydn in his G major quartet, K.384, which represented a marked advance over the younger composer's earlier chamber works.

The following April, Mozart offered the Parisian publisher Joseph Sieber *père* a set of three piano concertos, noting also that "Since I wrote those piano concertos, I have been composing six quartets...." He finished the six quartets (the then-standard number for a full set) only in January 1785. At some point Mozart evidently decided to dedicate the set to Haydn, though he waited until work was complete before making any of the six quartets public. He finished the last two (K.464 in A and K.465 in C) just four days apart, on January 10 and 14, 1785. On January 15 he performed the quartets (possibly only the first three of the six) before Haydn and a few friends. On February 12, Mozart's father Leopold was visiting from Salzburg. Haydn called at Mozart's lodgings, where he heard the last three of the quartets. That evening Haydn made his famous tribute (proudly recorded by Leopold in a letter to his wife): "I tell you before God, as I am an honest man, that your son is the greatest composer whom I know personally or by name; he has taste, and over and above that the greatest knowledge of the science of composition." The published edition bears Mozart's homage to Haydn, whom he addresses as "O great man and my dearest friend," offering him "these six children of mine... the fruit of long and laborious endeavor."

The *Hunt* Quartet, K.458, is the first in the second group of three quartets, completed on November 9, 1784. Though Mozart did not authorize the nickname (which is sug-

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gested by the 6/8 lilt and the horn-call character of the opening theme) it serves the useful purpose of distinguishing this quartet from a later one in the same key (K.589). One of this quartet's most charming features is the rhythmic diversity with which Mozart imbues it. He also changes textures rapidly and flexibly, from the full four-part complement to a lively back-and-forth between individual instruments. The Menuetto is urbane, elegant, and simple, with just enough surprises—accents on weak beats, sudden melodic leaps—to give character to its essential *savoir faire* and to hint at deeper feelings. The slow movement is the only one in the six quartets dedicated to Haydn to bear the marking Adagio. Given the lively surroundings, its air of calm, grand serenity is all the more striking. The final movement, which returns to the boisterous cheeriness of the opening, is—no doubt intentionally—one of the most Haydnesque passages Mozart ever wrote, and a fitting tribute to his great friend.

* * * * *

That Mozart, with his sense of theater and his own brilliance as a virtuoso, was particularly drawn to the concerto is no surprise. He wrote such pieces as a little boy and offered his first mature essays in the genre when he composed his famous set of inventive, graceful, dazzlingly accomplished violin concertos in 1775. Almost certainly written in 1779 in Salzburg, his *Sinfonia concertante* in E-flat for violin and viola—his last and greatest string concerto—was in large measure inspired by Mozart's special love of the viola, a predilection shared by Bach, Dvořák, Haydn, and Hindemith. And to emphasize the equality of the two soloists, he devised an unusual parity between orchestral violins and violas: to the normal complement of higher strings (first violins, second violins, and violas) he added a second viola section—an additional voice that imparts dark robustness to the texture.

The opening ritornello seethes with energy, yet also makes room for playfulness. Following the joys of the first movement, Mozart provides one of his most somber laments, the violin's first melody revealing even more poignancy when taken up by the dusky voice of the viola. Consolation comes later, with a floated theme in canon whose introverted tranquility is in no way impaired by ornamentation. The Presto finale is all ebullience, based on a tune that belies its resolute character by chuckling at itself.

—From notes by Steven Ledbetter (K.458)
and Michael Steinberg (K.364)

The following is drawn from Gunther Schuller's preface to the published score of the sextet arrangement of Mozart's "Sinfonia concertante," K.364, being played here this evening:

"The present sextet arrangement of Mozart's *Sinfonia concertante*, K.364, was part of a highly developed tradition of transcriptions of symphonic works for chamber ensembles. By the late eighteenth century there was a ready market for such arrangements in Austria and Germany, since amongst the aristocracy and musical cognoscenti a relatively high percentage were fine amateur musicians. This particular arrangement was published, as far as is known, without a score, in parts-only format. There is much evidence that the

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.


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publication was thrown together in great haste, undoubtedly to capitalize on the considerable popularity of Mozart's work and to capture the growing market for chamber arrangements of popular symphonic works.

"It is our view, however, that the carelessness of the printer was more than matched by the care—and often ingenuity—lavished on the transcription by the unknown arranger. That the transcriber was an uncommonly good musician and a skillful, inventive arranger is demonstrated in a variety of ways. Most notable is the way in which he constantly distributes Mozart's original violin and viola solo parts among all six sextet parts with the exception of the second cello, optionally for bass [which takes the part this evening], and which of necessity had to be more or less relegated to preserving Mozart's bass lines. Equally striking is the creativity and inventiveness with which the arranger orchestrated and amplified Mozart's two solo cadenzas. Add to this the often deft way in which, despite the limitations of his chosen sextet instrumentation, he manages (for the most part) to respectfully preserve the essence of Mozart's work."

ARTISTS

A former faculty member of the Central Conservatory of Music in Beijing, violinist **Xin Ding** was concertmaster of both the China Youth Symphony Orchestra and the China Chamber Orchestra. After receiving her bachelor of arts degree from the Central Conservatory of Music in 1995, she won the Gold Prize of the National String Quartet Competition in China. She has appeared as soloist and in chamber music throughout China, England, France, and Japan. Since 1997, her performances in New England have included appearances with the New Hampshire Symphony, the Boston Philharmonic, and other ensembles. Xin Ding joined the Boston Symphony Orchestra in January 1999.

A native of Victoria, British Columbia, violinist **Catherine French** has performed frequently as a recitalist in the United States and Canada. Recent chamber music appearances have included concerts with the Boston Artists Ensemble and Prelude Concerts at Symphony Hall and Tanglewood. The recipient of numerous Canadian study grants, she won the grand prize at the National Competitive Festival of Music in 1986, was overall winner of the Canadian Music Competition in 1988, and won first prize in the CBC Young Artists Competition in 1989. In 1990 she won the concerto competition at Indiana University, where she was a pupil of Miriam Fried. Following graduation from Indiana University she earned a professional studies diploma at Mannes College of Music as a student of Felix Galimir. In May 1994 she received her master of music degree from the Juilliard School following studies with Joel Smirnoff. Ms. French joined the BSO's violin section in September 1994.

Born in Canada, **Rebecca Gitter** began studying Suzuki violin at seven and viola at thirteen. In May 2001 she received her bachelor of music degree from the Cleveland Institute of Music, where she was a student of Robert Vernon, having previously studied in Toronto, Ontario. While at CIM she was the recipient of the Institute's Annual Viola Prize and the

SATURDAY-NIGHT AND SUNDAY-AFTERNOON PRELUDE CONCERTS AT TANGLEWOOD

We call to your attention that, in addition to the Friday-night Prelude Concerts performed each week by members of the Boston Symphony Orchestra and guest artists, there are also Saturday-night and Sunday-afternoon Prelude Concerts offered by the Tanglewood Music Center in Ozawa Hall at 6 p.m. on Saturdays and at 1 p.m. on Sundays. Just as for the Friday-night Prelude Concerts, admission to the TMC Prelude Concerts on Saturdays and Sundays is free of charge to those holding a ticket for the orchestral concert that follows on those days in the Shed, with seating for the Preludes available on a first-come, first-served basis.


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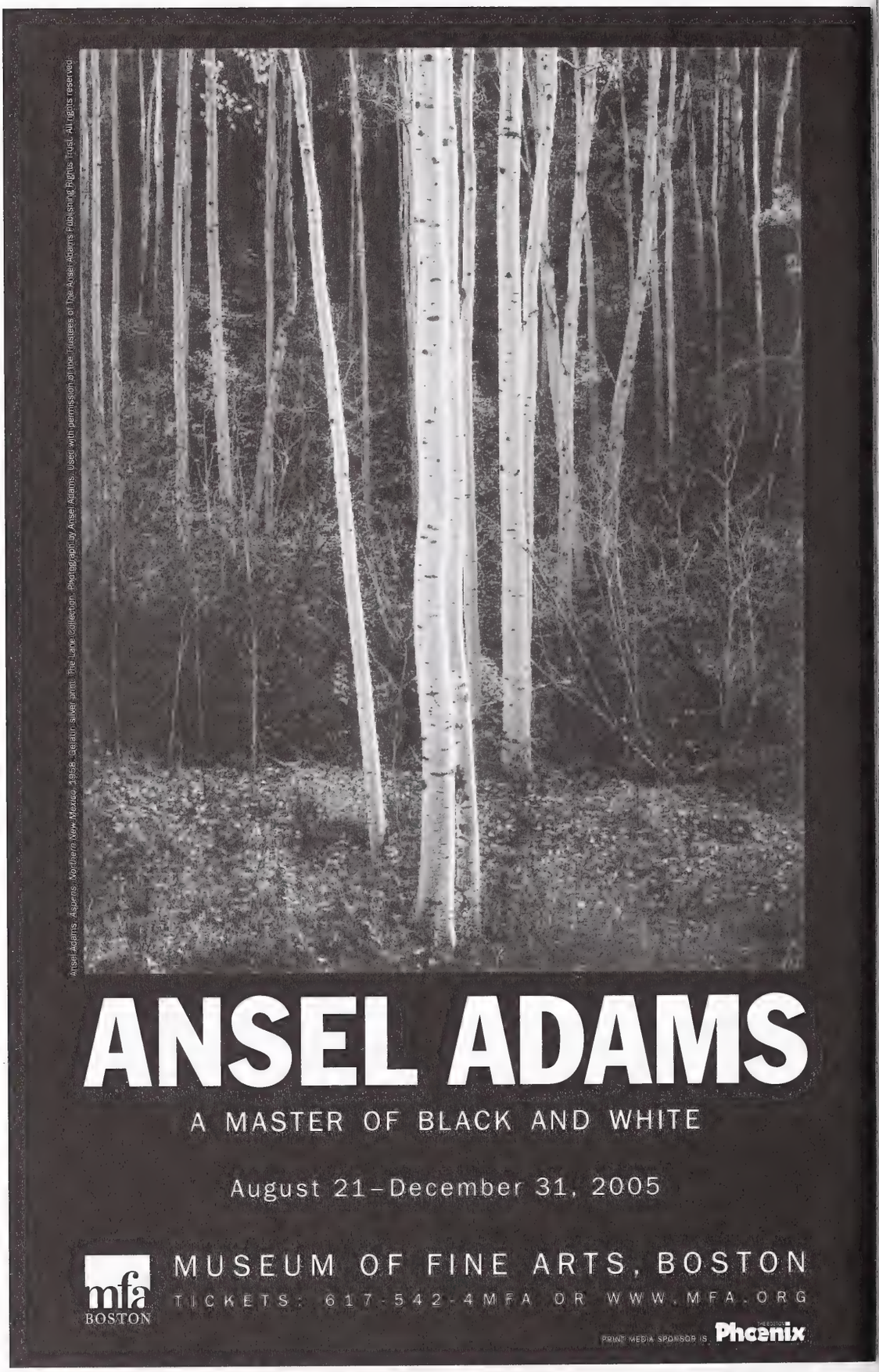
Robert Vernon Prize in Viola, and twice received honorable mention in the school's concerto competition, resulting in solo performances. Among other honors, she was the 2000 recipient of Toronto's Ben Steinberg Jewish Musical Legacy Award and, prior to her BSO appointment, was offered a position in the Detroit Symphony Orchestra. She was a summer participant in the Taos School of Music, the Marlboro Festival, Ravinia's Steans Institute for Young Artists, and the National Academy and National Youth Orchestras of Canada. Ms. Gitter joined the viola section of the Boston Symphony Orchestra in August 2001.

Violist **Edward Gazouleas** joined the Boston Symphony at the beginning of the 1990-91 season. After viola studies with Raphael Hillyer and Steven Ansell at Yale University, he received his bachelor's degree in 1984 from the Curtis Institute of Music, where he studied viola with Michael Tree and Karen Tuttle. Before joining the BSO he was a member of the Pittsburgh Symphony viola section from 1985 to 1990, performing prior to that with the Concerto Soloists of Philadelphia, the New Haven Symphony Orchestra, the Chamber Orchestra of New England, and as first-desk player with the New York String Orchestra under Alexander Schneider. An avid chamber musician, Mr. Gazouleas was winner of the Eighth International String Quartet Competition in Evian, France, as a member of the Nisaika Quartet in 1984 and made his Carnegie Hall recital debut as a member of the Cezanne Quartet in 1982. He also performed at the Norfolk Festival and the Pensacola Chamber Music Festival. He has taught viola as an instructor at Temple University and privately at Swarthmore College. He has performed locally with the Boston Artists Ensemble and Collage New Music.

Cellist **Owen Young** joined the BSO in August 1991. A frequent collaborator in chamber music concerts and festivals, he has also appeared as concerto soloist with numerous orchestras. Mr. Young has performed frequently with singer/songwriter James Taylor, including the nationally televised recorded concert "James Taylor Live at the Beacon Theatre" in New York City. He is on the faculties of the Boston Conservatory, the New England Conservatory Extension Division, and the Longy School of Music, and is active in Project STEP (String Training and Education Program for students of color) and the BSO's Boston Music Education Collaborative. From 1991 to 1996 he was a Harvard-appointed resident tutor and director of concerts in Dunster House at Harvard University. A *cum laude* graduate of Yale University with both bachelor's and master's degrees from Yale, Mr. Young was a Fellow of the Tanglewood Music Center in 1986 and 1987. After winning an Orchestra Fellowship in 1987, he played with the Atlanta Symphony in 1988 and with the Boston Symphony in 1988-89. He was a member of the New Haven Symphony in 1986-87 and of the Pittsburgh Symphony from 1989 until he joined the BSO in 1991.

Double bass player **Benjamin Levy** was born in Cooperstown, New York, in 1980 and grew up in Pennsylvania and Colorado. While in high school he studied with David Potter, and spent two summers studying with Stuart Sankey at the Aspen Music Festival. Mr. Levy has appeared in performance with soprano Dawn Upshaw, the Borromeo String Quartet, and the Hawthorne String Quartet. In 2002, while a Fellow at the Tanglewood Music Center, he was the recipient of the Maurice Schwartz Prize and was reviewed in the *New York Times* for his performance of Jacob Druckman's *Valentine* for solo double bass. A graduate of the New England Conservatory of Music, and now on the faculty of the Boston Conservatory of Music, he joined the BSO's bass section in 2003 at Tanglewood. His teachers have included David Potter, Todd Seeber, Timothy Pitts, Paul Ellison, and Stuart Sankey. Benjamin Levy was the recipient of the 2002 New England Conservatory George Whitefield Chadwick Medal.




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WEBER — Overture to *Oberon*

MAHLER — Songs from *Des Knaben Wunderhorn*

Der Schildwache Nachtlied
Wo die schönen Trompeten blasen
Lob des hohen Verstandes
Des Antonius von Padua Fischpredigt
Urlicht
Revelge
Der Tambours g'sell

MATTHIAS GOERNE, baritone

Texts and translations begin on page 16.

INTERMISSION

CARTER — *Adagio tenebroso*

STRAVINSKY — Suite from *The Firebird* (1919 version)

Introduction—The Firebird and its Dance—
Variation of the Firebird—The Princesses'
Round Khorovod—Infernal Dance of King
Kashchei—Lullaby—Finale

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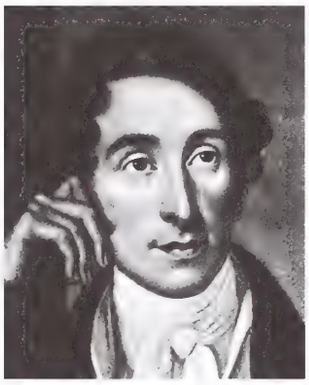
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NOTES ON THE PROGRAM

Carl Maria von Weber (1786-1826)
Overture to *Oberon*

First performance of the opera: April 12, 1826, London, Theatre-Royal, Covent Garden, Weber cond. *First BSO performances*: January 1882, Georg Henschel cond. *First Tanglewood performance*: July 28, 1951, Charles Munch cond. *Most recent Tanglewood performance*: July 26, 2002, Hans Graf cond.

Weber was especially at home in the theater; his father was managing a touring dramatic company (consisting mainly of his own grown-up children) at the time of the composer's birth. The unstable life of the vagrant actor seems to have stuck with him, even after he developed into one of the great piano virtuosos of his generation and had composed a large number of reasonably successful works. It was not until nine years before his premature death that he settled down, married, and accepted a permanent position as director of opera at the court of Dresden, which had long been one of the major musical centers in Germany but had lacked an operatic company and the vital moving force of a director to make things happen.



It was during his last years that Weber composed the three operas on which his reputation primarily rests—*Der Freischütz*, *Euryanthe*, and *Oberon*. The first of these is still a standard repertory piece in German opera houses; the other two are represented mainly by performance of their overtures. *Der Freischütz* established the characteristic themes and sonorities of German romantic opera at a single stroke, but it remained in form a *Singspiel* (like Mozart's *Magic Flute* or Beethoven's *Fidelio*), with much of the plot developed through spoken dialogue. Weber longed to write a more elaborate, full-scale opera, set to music throughout, but with *Euryanthe*, for which he wrote rich and glorious music, he had the misfortune to choose a librettist of truly awe-inspiring incompetence, and the work proved dramatically unviable. Finally, in failing health and concerned that his family be provided for after his death, Weber accepted a commission from an English impresario, Charles Kemble, who, on the strength of the popularity of *Der Freischütz*, wanted a new Weber opera to open a theater he was building in London. Kemble gave Weber a free choice of subject, and the composer chose Wieland's poem *Oberon*, with its careful balance between the worlds of fairies and mortals, and which offered all the possibilities he desired for composing the brilliantly illustrative music that was his special strength.

As was typical of his practice, Weber composed the overture last and built it up out

Stu Rosner



of important musical themes from the opera itself, not as a potpourri aimed at plugging the expected "hits" but rather as a musical summary to prepare the audience for the dramatic conflict to follow. No one listening to this vibrant music, suffused with the feel of nature, could guess that the young composer was dying by degrees and had less than two months to live. The overture to *Oberon* is probably his very last composition. It opens with a horn call conjuring up the magic horn given to Huon of Bordeaux by Oberon, one of the most important "props" in the action to follow. At the same time the horn sets the romantic tone of the music instantly. The various passages used in the overture culminate in the climax of the great soprano aria, "*Ozean, du Ungeheuer!*" ("Ocean, thou mighty monster!"), sung by Rezia in the second act; even when the opera as a whole went unperformed, dramatic sopranos seized on this aria as a showpiece, a stylistic link between Fidelio's "*Abscheulicher!*" and the heroic soprano roles created a generation later by Wagner.

One of Weber's greatest admirers in his own day was Hector Berlioz, who noted that Weber's operas were not composed for the casual seeker of thrills but would please only "an audience of poets, with kings of intellect in the stalls."

—Steven Ledbetter

Gustav Mahler (1860-1911)
Songs from *Des Knaben Wunderhorn*

Composition dates for the songs on this program: (Der Schildwache Nachtlied) completed January 28, 1892; (Wo die schönen Trompeten blasen) August 1895, orchestral score July 1898; (Lob des hohen Verstandes) June 1896; (Des Antonius von Padua Fischpredigt) orchestral score August 1, 1893; (Urlicht) 1892; orchestral score 1893; incorporated into Mahler's Symphony No. 2 in 1894; (Revelge) orchestral score July 1899; (Der Tamboursg'sell) orchestral score July 1901. *The Boston Symphony Orchestra has given performances of "Wunderhorn" settings by Mahler, in varying combinations, on numerous occasions since April 1917. Most recent Tanglewood performances by the BSO of Mahler's "Wunderhorn" songs*: August 9, 1980, Colin Davis cond., Maureen Forrester, contralto, John Shirley Quirk, bass-baritone (the complete "standard" orchestral set of twelve songs); and August 25, 1988, Michael Tilson Thomas cond., Christa Ludwig, mezzo-soprano ("Des Antonius von Padua Fischpredigt," as part of "Bernstein at 70!"), though Barbara Bonney sang four songs ("Wer hat dies Liedlein erdacht"; "Das irdische Leben"; "Rheinlegendchen"; "Wo die schönen Trompeten blasen") with Seiji Ozawa conducting the Tanglewood Music Center Orchestra here on July 15, 1995, as part of that summer's Leonard Bernstein Memorial Concert.

Des Knaben Wunderhorn, or *The Boy's Magic Horn*, is a collection of German folk poetry, compiled just after 1800 in nationalist and Romantic fervor by two poets in their early twenties, Clemens Brentano and Achim von Arnim. This was a new sort of preoccupation. In England in 1798 William Wordsworth, with some assistance and great encouragement from Samuel Taylor Coleridge, had anonymously published the *Lyrical Ballads*, taking a vigorous stand against the "gaudiness and inane phraseology" of current poetry and seeking to ascertain "how far the language of conversation in the middle and lower classes of society is adapted to the purposes of poetic pleasure." Closer to home, the brothers Grimm, Jacob, a grammarian, and Wilhelm, a literary historian, were beginning to collect the fairy tales they would publish from 1812 to 1815. A compilation of folk poetry, at any rate, is what *Des Knaben Wunderhorn* pur-



ports to be, though in fact, and much to the distress of the philologically scientific Grimms, Brentano and von Arnim indulged themselves freely in paraphrases, additions, and deletions, fixing things so as to give them a more antique and authentic ring, even contributing poems all their own. In this, as in most things, the two poets, whom Joseph von Eichendorff characterized as "an odd couple" ("*ein seltsames Ehepaar*"), differed widely: the excitable, moody Brentano, whose sister Bettina is a familiar figure in the biographies of Goethe and Beethoven (she was also a wholesale inventor of Beethoveniana), was the one with the passion for "antiquing," while von Arnim, the aristocratic and serene Berliner, tended toward a "modernizing" smoothing out of the material.

The three *Wunderhorn* volumes made a strong impact, being widely read, discussed, criticized, and imitated. The first volume was dedicated to Goethe, who responded with an article in which he wrote, "By rights this little book should find a place in every house where bright and vital people make their home.... Best of all, this volume might lie on the piano of the amateur or master of musical composition so that these songs might come into their own...." This wish was partially fulfilled, as Johann Friedrich Reichardt and Carl Friedrich Zelter (whom Goethe thought so superior to Schubert as composers of his poems) turned quickly to *Des Knaben Wunderhorn* and so, later in the century, did Robert Franz, Mendelssohn, Schumann, and Brahms, whose Lullaby must be the most famous of the *Wunderhorn* songs. Still later, Strauss and Schoenberg also wrote some *Wunderhorn* songs, but no one made the collection so much his own as Gustav Mahler.

Mahler began to write *Wunderhorn* songs immediately after completing the Symphony No. 1 in 1888, but he had already borrowed a *Wunderhorn* poem as the foundation as the first of his *Wayfarer* songs of 1884-85. Between 1888 and 1901 he set twenty-four *Wunderhorn* poems; in fact, with the sole exception of Friedrich Nietzsche's "Midnight Song" from *Zarathustra*, which is the fourth movement of the Symphony No. 3, he turned to no other source for his vocal music during that period. The anthology was for Mahler



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more than a collection of poems. With its range and tone encompassing the scurrilous and the sentimental, the grotesque and the tender, the trim and the cute, barracks and meadow, the Romantic past and insistent present, *Des Knaben Wunderhorn* determined for more than a decade the affect and atmosphere of his music, the symphonies as well as the songs. In 1901 Mahler turned to the poetry of Friedrich Rückert, and the purely orchestral symphonies, numbers 5, 6, and 7, marked a new compositional manner, after which Mahler never again returned to *Des Knaben Wunderhorn*.

Der Schildwache Nachtlied— Mahler grew up near an army post, and the sound of military signals, of drumming, and of marching is a presence in his music from his earliest works to his last. This military song ends up in mystery. Mahler alters few words, but makes a significant change in the punctuation. The poem connects "*Wer's glauben tut*" to the preceding lines with a comma; Mahler separates it with an exclamation mark. Thus a simple statement becomes an ironic, skeptical comment.

Wo die schönen Trompeten blasen—This is surely the most beautiful of Mahler's pre-Rückert songs, at least among the non-military ones. The text is Mahler's conflation of the two *Wunderhorn* poems "Bildchen" ("Little Picture") and "Unbeschreibliche Freude" ("Indescribable Joy"), mostly the former, to which he adds some lines of his own. His omissions of various realistic and sentimental touches in the sources, some of which were certainly Brentano's invention, produce a really new, hauntingly mysterious poem. Here, too, military trappings are present, but as though seen through the wrong end of the telescope.

Lob des hohen Verstandes—An ever-popular subject. The present title, drawn from the last stanza, is Mahler's, the original one being the less colorful "*Wettstreit des Kuckucks mit der Nachtigall*" ("The Cuckoo's Contest with the Nightingale").

Des Antonius von Padua Fischpredigt—St. Anthony was a Franciscan from Portugal, who taught in Morocco, France, and Italy. He garnered a reputation as a "hammer of heretics" and died, while still a young man, at Padua in 1231. He was a famous preacher, but the tale of his going to address the fishes when he found the church empty is fantasy. Mahler, in a letter to his friend Natalie Bauer-Lechner, provides some commentary: "A somewhat sweet-sour humor reigns in the Fish Sermon. St. Anthony preaches to the fishes, but his speech sounds completely drunken, slurred (in the clarinet), and confused. And what a glittering multitude! The eels and carp and sharp-mouthed pikes, whose stupid expression as they look at Anthony, stretching their stiff, unbending necks out of the water, I can practically see in my music, and I nearly burst out laughing.... Only

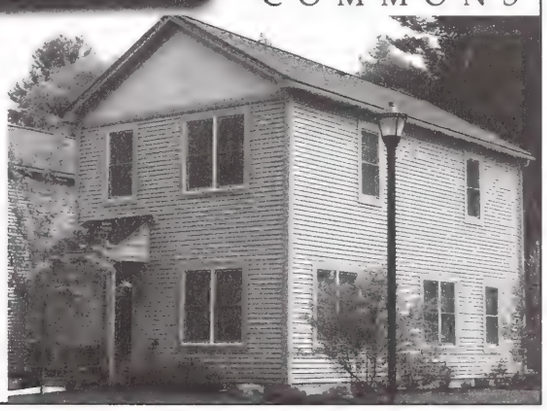
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very few people will understand the satire on humanity in this story!" (Reading this last sentence, it is easy to see why a lot of people found Mahler irritating.) Mahler made use of this music also for the scherzo of his Symphony No. 2, finishing the scoring of the song one day after completing the scherzo's orchestration.

Urlicht—This was probably composed in 1892 and orchestrated in 1893; Mahler inserted it as the fourth movement of his Symphony No. 2 in 1894. There, the peace the song spreads over the symphony like balm is shattered at the start of the finale by an outburst whose ferocity refers to the corresponding place in Beethoven's Ninth. *Urlicht* is one of Mahler's loveliest songs and full of Mahlerian paradox, too, in that its hymnlike simplicity and naturalness are achieved by a metrical flexibility so vigilant of prosody and so complex that the opening section of thirty-five bars has twenty-one changes of meter. The chamber-musical scoring is also characteristically detailed and inventive.

Revelge—One of the grimmest of his military pieces and requiring the biggest orchestra of any *Wunderhorn* song. Mahler takes the poem over with few alterations. In general, along with countless variation in details like punctuation or dialect contractions, Mahler does tend to introduce changes by addition, repetition, subtraction, or substitution, treating his sources as freely as Brentano and von Arnim treated theirs. Here, for example, he drops a line from the fourth stanza, perhaps because he forgot, but more probably because he sought in his own way to "modernize" the poem by breaking away from the regularity of its structure. Mahler's departures from the *Wunderhorn* texts make a fascinating study, and they show Theodor W. Adorno's characterization of his compositional procedure and the nature of his imagination—"turning cliché into event"—to be true in words as well as music.

Der Tamboursg'sell—Again the military element is explicit. This is the song with which Mahler bids farewell to *Des Knaben Wunderhorn*, and we can already hear the new and grim march style of the Symphony No. 5, whose first and second movements he composed that same summer.

—Michael Steinberg

GUSTAV MAHLER Songs on texts from "Des Knaben Wunderhorn"

Der Schildwache Nachtlied	**The Sentry's Night Song**
"Ich kann und mag nicht fröhlich sein! Wenn alle Leute schlafen, So muss ich wachen! Muss traurig sein!"	"I cannot and will not be cheerful. While others sleep, I must wake! Must be sad!"
"Lieb' Knabe, du musst nicht traurig sein! Will deiner warten Im Rosengarten, Im grünen Klee!"	"Dear love, you don't have to be sad. I'll wait for you In the rose garden, In the green clover."
"Zum grünen Klee da geh' ich nicht! Zum Waffengarten Voll Helleparten Bin ich gestellt!"	"I won't go to the green clover. It is to the garden of arms, Full of halberds, That I am assigned."
"Stehst du im Feld, so helf' dir Gott! An gottes Segen Ist alles gelegen! Wer's glauben tut!"	"If you are in the field, then may God help you! It is on God's blessing That all depends. If you believe in it."

"Wer's glauben tut, ist weit davon!
Er ist ein König!
Er ist ein Kaiser!
Er führt den Krieg!"

Halt! Wer da? Rund'! Bleib' mir
vom Leib!
Wer sang es hier?
Wer sang zur Stund'?
Verlorne Feldwacht
Sang es um Mitternacht!

Wo die schönen Trompeten blasen

"Wer ist denn draussen und wer
klopfet an,
Der mich so leise wecken kann?"
"Das ist der Herzallerliebste dein,
Steh' auf und lass mich zu dir ein!

"Was soll ich hier nun länger steh'n?
Ich seh' die Morgenröt' aufgeh'n,
Die Morgenröt' zwei helle Stern.
Bei meinem Schatz da wär' ich gern,
Bei meinem Herz allerlieble."

Das Mädchen stand auf und liess ihn
ein;
Die heisst ihn auch willkommen sein.
"Willkommen lieber Knabe mein,
So lang hast du gestanden!"
Sie reicht ihm auch die schneeweisse
Hand.
Von ferne sang die Nachtigall;
Das Mädchen fing zu weinen an.

"Ach weine nicht, du Liebste mein,
Aufs Jahr sollst du mein Eigen sein.
Mein Eigen sollst du werden gewiss,
Wie's keine sonst auf Erden ist!
O Lieb' auf grüner Erden.

"Ich zieh in Krieg auf grüne Heid',
Die grüne Heid', die ist so weit,
Allwo die schönen Trompeten blasen,

Da ist mein Haus von grünen Rasen."

"He who believes in it is far away.
He is a king.
He is an emperor.
He wages war."

Halt! Who goes there? Turn round!
Keep your distance!
Who sang here?
Who sang just now?
The lost sentry
Sang it at midnight.

Where the Beautiful Trumpets Blow

"And who is out there, and who is
knocking?
That can wake me so gently?"
"It is your heart's dearest love.
Get up and let me in.

"Why must I stand here any longer?
I see the red dawn,
The red dawn and two bright stars.
I long to be by my sweetheart,
By my dearest heart."

The girl rose up and let him in,

She also bade him welcome.
"Welcome, my dearest boy,
You have had to stand so long."
She gives him her snow-white hand.

Far away, the nightingale was singing;
The girl began to weep.

"Oh, don't weep, my dearest dear,
A year from now you'll be my own.
It is sure you will be mine
Like no one else on this earth,
Oh love, on this green earth.

"I am off to war on the green heath.
The green heath, it is so far away,
And there, where the beautiful
trumpets blow,
There is my home, beneath the green
turf."

Please turn the page quietly,
and only after the song has ended.



Lob des hohen Verstandes

Einstmal in einem tiefen Tal
Kuckuck und Nachtigall
Täten ein Wett' anschlagen,
Zu singen um das Meisterstück,
Gewinn' es Kunst, gewinn' es Glück!
Dank soll er davon tragen!

Der Kuckuck sprach: "So dir's gefällt,

Hab ich den Richter wählt."
Und tät gleich den Esel ernennen!

"Denn weil er hat zwei Ohren gross,
So kann er hören desto bos,
Und, was recht ist, kennen!

Sie flogen vor den Richter bald
Wie dem die Sache ward erzählt,
Schuf er, sie sollten singen!
Die Nachtigall sang lieblich aus!
Der Esel sprach: "Du machst mir's kraus!

Ija! Ija! Ich kann's in Kopf nicht bringen!

Der Kuckuck drauf fing an geschwind
Sein Sang durch Terz und Quart und Quint.
Dem Esel g'fiels, er sprach nur: "Wart!
Dein Urteil will ich sprechen.

"Wohl sungen hast du Nachtigall!
Aber Kuckuck singst gut Choral

Und hältst den Takt fein innen!
Das sprech' ich nach mein' hoh'n Verstand,
Und kost' es gleich ein ganzes Land,
So lass ich's dich gewinnen.
Kuckuck, Kuckuck, Ija!"

In Praise of Lofty Intellect

Once upon a time in a deep valley,
The cuckoo and the nightingale
Made a bet to see which of them
Could sing the more masterly song:
Whether through art or luck,
The winner shall be rewarded.

The cuckoo said: "If it is all right with you
I have chosen the judge."
And right then and there he named the donkey,
"For since he has two big ears
He can hear that much the better
And recognize what is right."

Soon they flew before the judge.
When he was told what it was all about
He decreed that they should sing.
The nightingale sang out sweetly.
The donkey said, "You pseudo-intellectual, you.
Hee-haw, hee-haw, I can't take it in."

Then the cuckoo quickly began
His song through thirds and fourths and fifths.
The ass loved it and he just said, "Wait,
I'll now pronounce my verdict.

"You sang well, nightingale,
But cuckoo, you are a fine chorale-singer
And you know how to keep time.
This I speak from the height of my intellect,
And were it to cost me a whole country,
I pronounce you the winner.
Cuckoo, cuckoo, hee-haw."

Des Antonius von Padua Fischpredigt

Antonius zur Predigt
Die Kirche find't ledig!
Er geht zu den Flüssen
Und predigt den Fischen!
Sie schlag'n mit den Schwänzen!
Im Sonnenschein glänzen!

Die Karpfen mit Rogen
Sind all' hierher zogen,
Hab'n d'Mäuler aufrissen,
Sich Zuhörn's beflissen!
Kein Predigt niemalen
Den Fischen so g'fallen!

Anthony of Padua's Sermon to the Fishes

At sermon time, Anthony
Finds the church empty.
He goes to the rivers
To preach to the fishes.
They flip their tails
And gleam in the sunshine.

The carp with their spawn
Have all come along,
Have opened their mouths wide,
Have worked hard at listening.
No sermon ever
Pleased the fishes as much.

Spitzgoschete Hechte,
Die immerzu fechten,
Sind eilends herschwommen,
Zu hören den Frommen!

Auch jene Phantasten,
Die immerzu fasten:
Die Stockfisch ich meine,
Zur Predigt erscheinen.
Kein Predigt niemalen
Den Stockfisch so g'fallen!

Gut Aale und Hausen,
Die vornehme schmausen,
Die selbst sich bequemen,
Die Predigt vernehmen!

Auch Krebse, Schildkroten,
Sonst langsame Boten,
Steigen eilig vom Grund,
Zu hören diesen Mund!
Kein Predigt niemalen
Den Krebsen so g'fallen!

Fisch' grosse, Fisch' kleine,
Vornehm und gemeine,
Erheben die Köpfe
Wie verständ'ge Geschöpfe!
Auf Gottes Begehren
Die Predigt anhören!

Die Predigt geendet,
Ein jeder sich wendet.
Die Hechte bleiben Diebe,
Die Aale viel lieben;
Die Predigt hat g'fallen,
Sie bleiben wie Allen!

Die Krebs geh'n zurücke;
Die Stockfisch' bleib'n dicke,
Die Karpfen viel fressen,
Die Predigt vergessen!
Die Predigt hat g'fallen,
Sie bleiben wie Allen.

The sharp-mouthed pike,
Who are forever fighting,
Have swum by in a hurry
To hear the holy man.

Even those visionaries
that are forever fasting
—it's the dried cod I mean
—appear for the sermon.
No sermon ever
Pleased the cod as much.

Fine eel and sturgeon,
Those finicky eaters,
Even they condescend
To attend to the sermon.

Even crabs and turtles,
Usually so slow about their errands,
rise hurriedly from the riverbed
To hear what issues from this mouth.
No sermon ever
Pleased the crabs so much.

Big fish and little fish,
Classy and vulgar,
Raise their heads
Like intelligent creatures,
At God's desire
To attend to the sermon.

When the sermon is over,
Each turns away.
The pike stay thieves
And the eels are still lechers.
The sermon has delighted them,
And they stay just as they were.

The crabs still go backwards,
The cod stay fat,
The carp are still gluttons,
The sermon is forgotten.
The sermon has delighted them,
And they stay just as they were.

Please turn the page quietly,
and only after the song has ended.



Urlicht

O Röschen rot!
Der Mensch liegt in grösster Not!
Der Mensch liegt in grösster Pein!
Je lieber möcht ich im Himmel sein!

Da kam ich auf einen breiten Weg,
Da kam ein Engelein und wollt mich abweisen.
Ach nein! Ich liess mich nicht abweisen!
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis in das ewig selig Leben!

Revelge

Des Morgens zwischen drei'n und vieren,
Da müssen wir Soldaten marschieren
Das Gässlein auf und ab,
Tralali, Tralalei, Tralalera,
Mein Schätzel sieht herab!

Ach, Bruder, jetzt bin ich geschossen,
Die Kugel hat mich schwer, schwer getroffen,
Trag' mich in mein Quartier!
Tralali, Tralalei, Tralalera,
Es ist nicht weit von hier.

Ach, Bruder, ich kann dich nicht tragen,
Die Feinde haben uns geschlagen!
Helf' dir der liebe Gott;
Tralali, Tralalei, Tralalera,
Ich muss marschieren bis in Tod!

Ach, Brüder! ihr geht ja mir vorüber,
Als wär's mit mir vorbei!
Tralali, Tralalei, Tralalera,
Ihr tretet mir zu nah!

Ich muss wohl meine Trommel rühren,
Tralali, Tralalei, Tralalera,
Sonst werd' ich mich verlieren,
Tralali, Tralalei, Tralalera,
Die Brüder, dick gesät,
Sie liegen wie gemäht.

Er schlägt die Trommel auf und nieder,
Er wecket seine stillen Brüder,
Tralali, Tralalei,
Sie schlagen ihren Feind,
Tralali, Tralalei, Tralalerallala,
Ein Schrecken schlägt den Feind!

Primal Light

O little red rose!
Humankind lies in greatest need!
Humankind lies in greatest pain!
Much rather would I be in Heaven!

Then I came onto a broad way,
And an angel came and wanted to turn me away.
But no, I would not let myself be turned away!
I am from God and would return to God!
Dear God will give me a light,

Will light me to eternal, blissful life!

Reveille

Of a morning, between three and four,

We soldiers must be marching
Up and down the street,
Tralalee, tralaly, tralalera,
My honey looks down.

Ah brother, now I'm shot,
The bullet has hit me hard, hard.
Carry me back to my camp.
Tralalee, tralaly, tralalera,
It isn't far from here.

Ah brother, I cannot carry you,
The enemy has beaten us.
May the dear God help you!
Tralalee, tralaly, tralalera,
I must march on into my death!

Ah brothers, you pass me by
As though it were all over with.
Tralalee, tralaly, tralalera,
You come too close.

I must sound my drum,
Tralalee, tralaly, tralalera,
Or else I am lost,
Tralalee, tralaly, tralalera,
My brothers, thickly sown,
They lie as if mown.

Up and down he beats his drum,
He wakes his silent brothers,
Tralalee, tralaly,
They beat their enemy,
Tralalee, tralaly, tralalerallala,
Terror vanquishes the enemy.

Er schlägt die Trommel auf und nieder
Da sind sie vor dem Nachtquartier
schon wieder,
Tralali, Tralalei!
Ins Gässlein hell hinaus,
Sie zieh'n vor Schätzleins Haus,

Tralali, Tralalei, Tralalera.

Des Morgens stehen da die Gebeine

In Reih' und Glied, sie steh'n wie
Leichensteine.
Die Trommel steht voran,
Dass sie ihn sehen kann,
Tralali, Tralalei, Tralalera.

Up and down he beats his drum,
And already they're back at their
nighttime camp,
Tralalee, tralaly,
Out into the bright street,
They parade in front of his honey's
house,
Tralalee, tralaly, tralalera.

When morning comes, there stand
their bones
In rank and file, they stand like
tombstones.
The drummer-boy stands at their head
So that she can see him,
Tralalee, tralaly, tralalera.

Der Tamboursg'sell

Ich armer Tamboursg'sell!
Man führt mich aus dem G'wölb!
Wär' ich ein Tambour blieben,
Dürft ich nicht gefangen liegen!

O Galgen, du hohes Haus,
Du siehst so furchtbar aus!
Ich schau dich nicht mehr an,
Weil i weiss, dass i g'hör d'ran!

Wenn Soldaten vorbeimarschieren,
Bei mir nit einquartier'n,
Wenn sie fragen, wer i g'wesen bin:
Tambour von der Leibkompanie!

Gute Nacht, ihr Marmelstein',
Ihr Berg' und Hügelein!
Gute Nacht, ihr Offizier,
Korporal und Musketier!

Gute Nacht, ihr Offizier,
Korporal und Grenadier!
Ich schrei' mit heller Stimm':
Von euch ich Urlaub nimm!

Gute Nacht!

—from *Des Knaben Wunderhorn*
(*The Boy's Magic Horn*)

The Drummer Boy

Poor me, poor drummer boy!
They are leading me from my cell.
If I had stayed a drummer boy,
I'd not be a prisoner now.

O gallows, you tall house,
You look so frightful.
No, I won't look at you any more
Because I know that that's where I
belong.

When the soldiers march past
They aren't billeted with me.
When they ask who I was:
Drummer with Headquarters Company!

Good night, you marble rocks,
Tall mountains and little hills.
Good night, you officers,
Corporals and musketeers.

Good night, you officers,
Corporals and grenadiers.
Loud and clear I cry:
I take my leave of you.

Good night.

—*translations by*
Michael Steinberg

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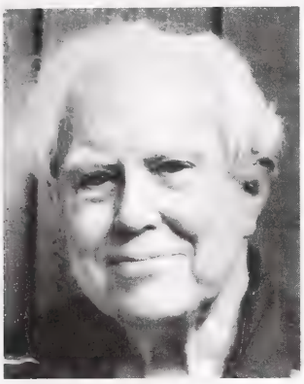
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NOTES ON THE PROGRAM

Elliott Carter (b.1908)
Adagio tenebroso

First performance: September 13, 1995, BBC Symphony Orchestra, Royal Albert Hall, London, Sir Andrew Davis cond. *First BSO performances*: November 2004, James Levine cond. (as the second movement of Carter's complete *Symphonia*, in *its* first complete BSO performances; see below). *This is the first Tanglewood performance of "Adagio tenebroso," though "Allegro scorrevole," the third part of "Symphonia," was performed here by the TMC Orchestra, George Benjamin cond., on August 14, 2000, as part of that summer's Festival of Contemporary Music.*

The American composer Elliott Carter is considered by many to have produced, since the mid-1940s, some of the greatest masterworks of the post-World War II era. Carter speaks of wanting "to present the many changes and oppositions in mood that make up our experience of life," or to express musically "experiences anyone living today must have when confronted with so many remarkable examples of unexpected types of changes and relationships of character." He is a composer with a different perspective than most of us—born in 1908, as a teenager he knew Charles Ives in 1920s New York and was witness to some of the groundbreaking events of American modern art of that time. He studied with the great teacher Nadia Boulanger in France and, by the 1940s, numbered among his colleagues Aaron Copland, Roger Sessions, Walter Piston, and William Schuman. Champions of his music, some of them more than fifty years younger than he, are some of the most important musicians of our day, including Oliver Knussen, Yo-Yo Ma, and BSO Music Director James Levine, who has made a point of introducing recent music by Carter into the orchestra's repertoire, including the composer's brief, fantastical *Micomicón*, commissioned from Carter for Levine's first season as music director and introduced at Symphony Hall in January 2004. (*Micomicón* will be repeated by Levine and the BSO this coming October as part of Carter's brand-new triptych *Three Illusions for Orchestra*, in which it is combined with two more brief, BSO-commissioned works having their world premieres on that occasion.)



Carter's *Adagio tenebroso* is an independent work as well as the middle movement of the composer's three-part *Symphonia: Sum fluxae pretium spei*. Dating from the mid-1990s, *Symphonia* was Carter's largest-scale orchestral work since *A Symphony of Three Orchestras* (1976) and stands as a vast synthesis of the previous decade and a half of his musical preoccupations. Carter wrote *Symphonia* in three stages, completing each of its movements independently to fulfill commissions from three different orchestras. Carter's friend, the conductor/composer Oliver Knussen, helped conceive and organize the logistics. Carter wrote (I.) *Partita* in 1993 for the Chicago Symphony Orchestra; (II.) *Adagio tenebroso* ("*tenebroso*" meaning "dark, somber") in 1994 for the BBC Symphony

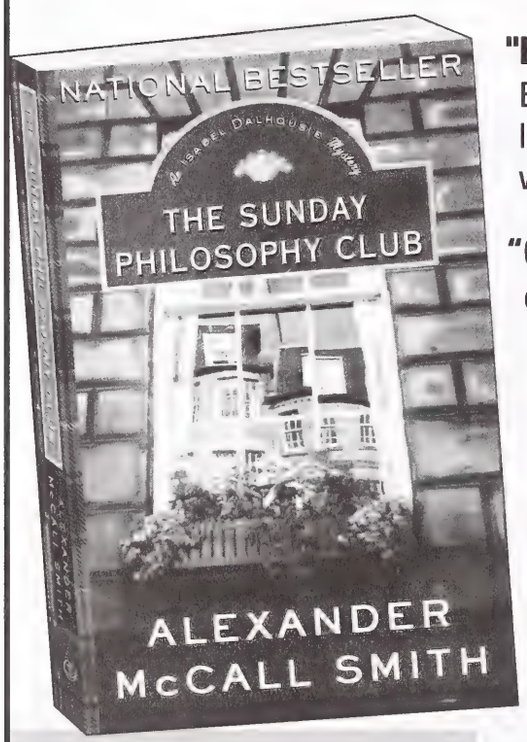
This performance of Elliott Carter's *Adagio tenebroso* is part of the 2005 Festival of Contemporary Music at Tanglewood, sponsored by the Tanglewood Music Center and continuing through August 8. The Festival of Contemporary Music is made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from The Aaron Copland Fund for Music, Argosy Foundation, The Fromm Music Foundation, and The Helen F. Whitaker Fund.



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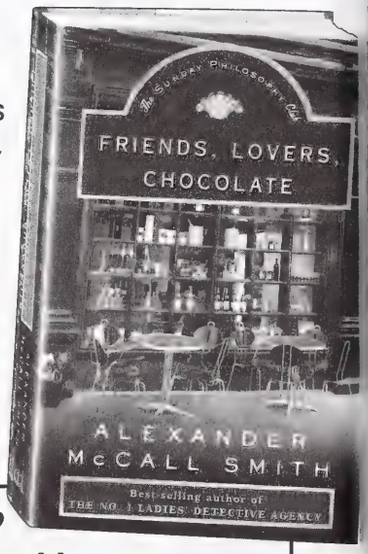


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IN PAPERBACK FROM ANCHOR BOOKS AND IN HARDCOVER FROM PANTHEON BOOKS

Orchestra; and (III). *Allegro scorrevole* ("*scorrevole*"—"flowing") in summer 1995 for the Cleveland Orchestra and Christoph von Dohnányi. The whole of *Symphonia* is linked to a Latin poem, *Bulla* ("Bubble"), by the English metaphysical poet Richard Crashaw (1612?-1649); the work takes as its subtitle and "motto" a line from near the poem's end, "*Sum fluxae pretium spei*" ("I am the prize of flowing hope"). The three movements of the piece contrast greatly with one another. *Partita* is dynamic, high in energy; *Adagio tenebroso* is predominantly slow and dark; and *Allegro scorrevole* is quick and effervescent.

Adagio tenebroso is part of a long tradition of tragic 20th-century Adagios exemplified by those of Shostakovich. Near the beginning is the sole moment explicitly tying together any of *Symphonia*'s three movements—a passage of several measures starting with two slowly oscillating flutes that is also found near the beginning of *Partita* (at about the 30" mark in both movements). Contrasting with the continually shifting gaze of most of his other works, this work is unique in Carter's output in its rather single-minded focus on despair, although, about two-thirds of the way through the movement, this seemingly internalized, private bleakness becomes a shout.

—Robert Kirzinger

Elliott Carter on "Adagio tenebroso"

As I thought about this score, I remembered the poem of the Jacobean poet, Richard Crashaw, *Bulla* ("Bubble"), in which a floating bubble is personified and thinks about earthly things, especially in this passage:

Sum caecae speculum Deae.	I am the glass of the blind goddess;
Sum fornunae ego essera;	I am the die of fortune which she
Quam dat militibus suis;	gives her soldiers;
Sum fortunae ego symbolum.	I am the creed of fortune by which
Cum mortalibus Ebriis	she confirms the tenuous faith
Obsignatque tabellulas.	of drunken mortals and seals their documents.

Adagio tenebroso was commissioned by the British Broadcasting Company to celebrate the 100th anniversary of the Promenade Concerts. It is dedicated to the Proms and to Amira and Alexander Goehr.

It was composed during my 85th year mostly at Southbury, Connecticut.

Igor Stravinsky (1882-1971)
Suite from *The Firebird* (1919 version)

First performance of the complete ballet: June 25, 1910, Paris, Gabriel Pierné cond. *First BSO performances of Stravinsky's 1911 suite*: October 1919, Pierre Monteux cond. *First BSO performances of the 1919 suite*: March 1935, Stravinsky cond. *First Tanglewood performance of music from "The Firebird"*: August 8, 1937, Serge Koussevitzky cond. *Most recent Tanglewood performance of the 1919 suite*: August 27, 2004, Charles Dutoit cond.

The notorious inability of Anatol Liadov to finish his scores in time gave Stravinsky his first big break. In 1909, Sergei Diaghilev needed to find a fast-working composer for a new ballet based on the old Russian legend of the Firebird. Having been impressed by Stravinsky's *Fireworks*, which he had heard a few months earlier, Diaghilev went to Stravinsky to discuss a possible commission for *The Firebird*. Though deeply engrossed in his opera *The Nightingale*, Stravinsky naturally recognized that a ballet commission from Diaghilev with a production in Paris was an opportunity he could not turn down. In fact, he was so enthusiastic that he began sketching the music before the formal


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commission finally reached him. He composed the large score between November 1909 and March 1910; the final details of the full score were finished by May 18. The premiere of the lavishly colorful score marked a signal triumph for the Ballets Russes and put the name of Stravinsky on the map. Diaghilev quickly signed him up for more ballets, and in short order he turned out *Petrushka* and *The Rite of Spring*, with which he brought on a musical revolution.



The scenario of *The Firebird* involves the interaction of human characters with two supernatural figures, the magic Firebird (a sort of good fairy), and the evil sorcerer Kashchei, a green-taloned ogre who cannot be killed except by destroying his soul (which is preserved in a casket in the form of an egg), and who has an enchanted garden in which he keeps thirteen captured princesses. Many valiant knights have tried to rescue the princesses, but all have been captured and turned to stone.

The suite opens with the ballet's introduction, with its mood of magical awe. The double basses present a melodic figure (two semitones and a major third) that lies behind all the music of the Firebird. Following a culminating shower of brilliant harmonics on the violins (played with a new technique invented by Stravinsky for this passage), a muted horn call signals the rise of the curtain on a nocturnal scene in the "Enchanted Garden of Kashchei," which continues the mysterious music of the opening (a chromatic bassoon phrase foreshadows the sorcerer). Suddenly the Firebird appears (shimmering strings and woodwinds), pursued by a young prince, Ivan Tsarevich. The Firebird performs a lively dance, all shot through with brilliant high interjections from the upper woodwinds. But Ivan Tsarevich captures the magic bird (horn chords *sforzando*) as it flutters around a tree bearing golden apples. The Firebird appeals to be freed in an extended solo dance, but Ivan takes one of its feathers—a magic feather—as a token before allowing it to depart.

Thirteen enchanted princesses, the captives of Kashchei, appear—tentatively at first—shake the apple tree, then use the fallen apples for a game of catch. Ivan Tsarevich interrupts their game, for he has fallen in love with one of them. They dance a *khorovod* (a stately slow round dance) to one of the favorite passages of the score, a melody first introduced by the solo oboe (this is an actual folk song).

In pursuit of the princesses, Ivan Tsarevich enters the palace, where he is captured by the monsters that serve as Kashchei's guards. The suite then jumps to the point at

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which Kashchei begins to turn Ivan into stone, making a series of magic gestures: one —two—... But before he can make the third and final gesture, Ivan Tsarevich remembers the Firebird's feather; he waves it, summoning the Firebird to his aid. Kashchei's followers are enchanted by the magic bird, who sets them dancing to an "infernal dance" of wild syncopation and striking energy.

The Firebird also indicates to the Prince where he can find—and destroy—the soul of Kashchei, whereupon all the knights that had been turned to stone before come back to life (in a sweetly descending phrase of folklike character) and all take part in a dance of general happiness (a more energetic version of the same phrase). The Firebird has disappeared, but its music, now rendered more "human" in triadic harmony, sounds in the orchestra as the curtain falls.

There are things in the *The Firebird* that already foreshadow the revolutionary composer to come: the inventive ear for new and striking sounds, the love of rhythmic irregularities (though there is much less of it here than in *The Rite of Spring*), and the predilection for using ostinatos to build up passages of great excitement. In listening to this familiar score, we may be able to sense afresh the excitement of being on the verge of a revolution.

—Steven Ledbetter

GUEST ARTISTS

Ingo Metzmacher



Internationally acclaimed German conductor Ingo Metzmacher's vivid interpretations and innovative programming have established him as a regular guest conductor with many of the world's most prestigious orchestras. He becomes chief conductor of the Netherlands Opera with the 2005-06 season and since 1997 has been general music director of the City of Hamburg (including the Hamburg State Opera and Hamburg Philharmonic Orchestra). Mr. Metzmacher studied piano, theory, and conducting in Hannover, Salzburg, and Cologne. In 1981 he became pianist in Ensemble Modern, and in 1985 began conducting that ensemble on a regular basis. He made his debut at the Frankfurt Opera with *The Marriage of Figaro* in 1987. His debut at the Brussels Opera was in 1988, when he stepped in for Dohnányi to conduct Franz Schreker's opera *Der ferne Klang*; this was followed by productions in Dresden, Hamburg, and Stuttgart. He has also led new productions of *Così fan tutte* in Los Angeles and *Kátya Kabanová* at the Paris Opera. He was principal guest conductor of the Bamberg Symphony Orchestra from 1995-99. Notable opera successes in Hamburg have included *Die Meistersinger*, *Der Rosenkavalier*, *Macbeth*, *Lohengrin*, *Der Freischütz* (released on DVD) *Don Carlo*, *Pelléas et Mélisande*, *Wozzeck* (recorded live by EMI Classics), *Dialogue des Carmélites*, and Nono's *Al gran sole carico d'amore*. With the Hamburg Philharmonic he has toured extensively in Spain, Germany, France, Austria, and Greece. As chief conductor designate of the Netherlands Opera beginning in 2004-05, he made his debut in April 2005 with Korngold's *Die tote Stadt*

Stu Rosner



conducting the Royal Concertgebouw Orchestra. Mr. Metzmacher regularly conducts the London Philharmonic and London Symphony orchestras and at the BBC Proms, as well as leading the Royal Concertgebouw Orchestra, Munich Philharmonic, Berlin Philharmonic, Orchestre National de France, and the major U.S. orchestras. Ingo Metzmacher has recorded extensively for EMI Classics since the release of the Grammy-nominated "A Portrait of Charles Ives" with Ensemble Modern in 1992. His recording of the Hartmann symphony cycle with the Bamberg Symphony and his live recording of *Wozzeck* with Hamburg Opera both received the Preis der Deutschen Schallplattenkritik. His discography also includes a five-volume series of live New Year's Eve recordings under the title "Who Is Afraid of 20th-Century Music?" (EMI and Sony). In January 2005, his book *Keine Angst vor neuen Tönen. Eine Reise in die Welt der Musik* was published in Germany by Rowohlt; ten weeks later it was already in its third printing. Ingo Metzmacher made his BSO debut in March 2001, subsequently leading the world premiere of the BSO-commissioned *Boston Concerto* by Elliott Carter in April 2003 and returning to the Symphony Hall podium most recently this past February. Mr. Metzmacher made his Tanglewood debut in summer 2004, conducting both the Tanglewood Music Center Orchestra and the BSO. This summer, besides tonight's Boston Symphony appearance, he also leads performances by Tanglewood Music Center Fellows as part of this year's Festival of Contemporary Music.

Matthias Goerne



Matthias Goerne has received worldwide praise for his interpretations of Lieder. He is a frequent guest at such prestigious venues as Carnegie Hall and London's Wigmore Hall; among his musical partners are renowned pianists Leif Ove Andsnes, Alfred Brendel, Christoph Eschenbach, and Elisabeth Leonskaja. Mr. Goerne is equally acclaimed on the concert stage, appearing with the world's foremost orchestras and conductors at the leading venues. Highlights of his 2004-05 season included concerts with the National Symphony in Washington under Leonard Slatkin, the Orchestre de Paris under Christoph Eschenbach, and the Gewandhausorchester under Herbert Blomstedt; his debut in the title role of *Bluebeard* in concert with the Berlin Philharmonic under Peter Eötvös, and tours with the Concentus Musicus and Nikolaus Harnoncourt and with the Gustav Mahler Youth Orchestra under Ingo Metzmacher. As an opera performer, Matthias Goerne has appeared at the Salzburg Festival, the Metropolitan Opera in New York, the Royal Opera House, Covent Garden (*Wozzeck* under Antonio Pappano), Dresden's Semperoper (as Wolfram in *Tannhaüser*), and Zurich Opera, among others. In the 2004-05 season he sang Wozzeck at the Saito Kinen Festival in Japan under Seiji Ozawa, Kasim in Henze's *L'Upupa* at the Teatro Real in Madrid, and as Papageno in Julie Taymor's new production of *The Magic Flute* at the Metropolitan Opera under James Levine. Matthias Goerne has an exclusive contract with Decca for solo recordings, many of which have received prestigious awards. Recent releases include his recordings of Schubert's *Winterreise* with Alfred Brendel, Schumann songs with Eric Schneider, and, most recently, Schubert's *Schwanengesang*, again with Brendel, released in spring 2005. In 2001 Mr. Goerne was appointed an Honorary Member of the Royal Academy of Music and Professor for Lied Interpretation at the Schumann Hochschule in Düsseldorf. Born in Weimar, he studied with Hans-Joachim Beyer in Leipzig, with Elisabeth Schwarzkopf, and with Dietrich Fischer-Dieskau. Having previously appeared with the Boston Symphony Orchestra at Tanglewood in 2001 and 2002 (also singing recitals in Ozawa Hall on both those occasions), he has returned again this summer for another recital (which took place in Ozawa Hall this past Tuesday night) and tonight's performance with the BSO.

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ALL-MOZART PROGRAM

Overture to *The Marriage of Figaro*, K.492

Recitative, "A questo seno deh vieni," and Rondo, "Or che il cielo a me ti rende," for soprano and orchestra, K.374

VÉRONIQUE GENS, soprano

Text and translation are on page 34.

Piano Concerto No. 23 in A, K.488

Allegro
Adagio
Allegro assai

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Scena, "Ch'io mi scordi di te," with Rondo, "Non temer, amato bene," for soprano, with piano obbligato, K.505

VÉRONIQUE GENS
JONATHAN BISS

Text and translation are on page 35.

The appearance of Véronique Gens is supported by a gift from the Florence Gould Foundation.

Symphony No. 39 in E-flat, K.543

Adagio—Allegro
Andante con moto
Menuetto: Allegretto
Finale: Allegro

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NOTES ON THE PROGRAM

Wolfgang Amadè Mozart (1756-1791)
Overture to *The Marriage of Figaro*, K.492

First performance: May 1, 1786, Vienna. *First BSO performance*: January 1887, Wilhelm Gericke cond. *First Tanglewood performance*: July 12, 1964, Erich Leinsdorf cond. *Most recent Tanglewood performance*: July 10, 1999, André Previn cond.

Mozart's three great Italian comic operas to librettos by Lorenzo da Ponte—*The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte*—all share the composer's extraordinary dramatic insight into human emotions. The first of these three operas daringly drew its libretto from a French comedy banned from Vienna for political reasons. Beaumarchais's *Le Mariage de Figaro*, produced in 1784, depicted a wisecracking servant who managed to foil his master's nefarious designs on the servant's bride-to-be. The implications of the drama discomfitted aristocrats and crowned heads—especially since only the year before, England, a great colonial empire, had lost a war to rebellious American colonists on the other side of the ocean—and Da Ponte took great pains to reassure the governmental censors that his adaptation removed anything politically untoward. Mozart turned his librettist's adaptation of Beaumarchais into one of musical theater's great human stories. The characters experience "a crazy day" (to translate the subtitle given both the original play and the opera) in which true love triumphs over lechery, but not without ambiguity, and not before we have laughed at delightful scenes of comic invention and sympathized with near-heartbreak. The brilliance and non-stop hustle of the overture—written last, just two days before the May 1, 1786 premiere in Vienna—sets the emotional tempo for the "crazy day" to follow.

—Steven Ledbetter



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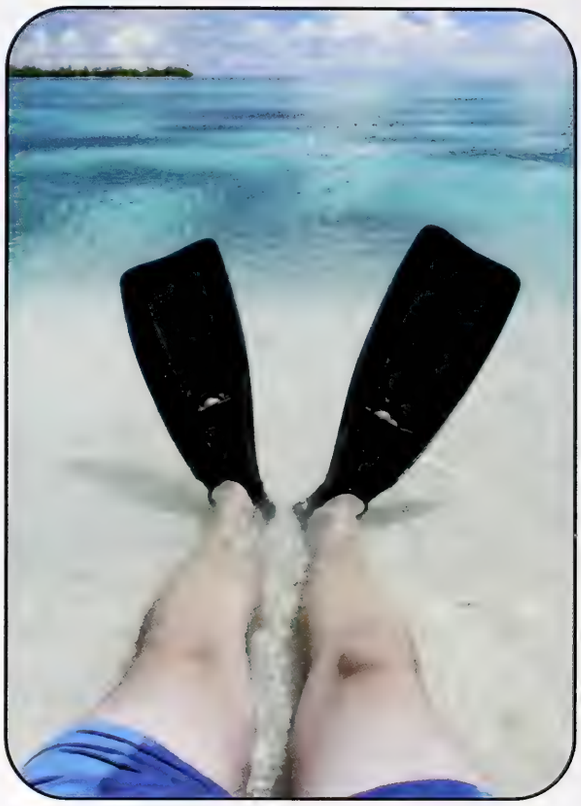
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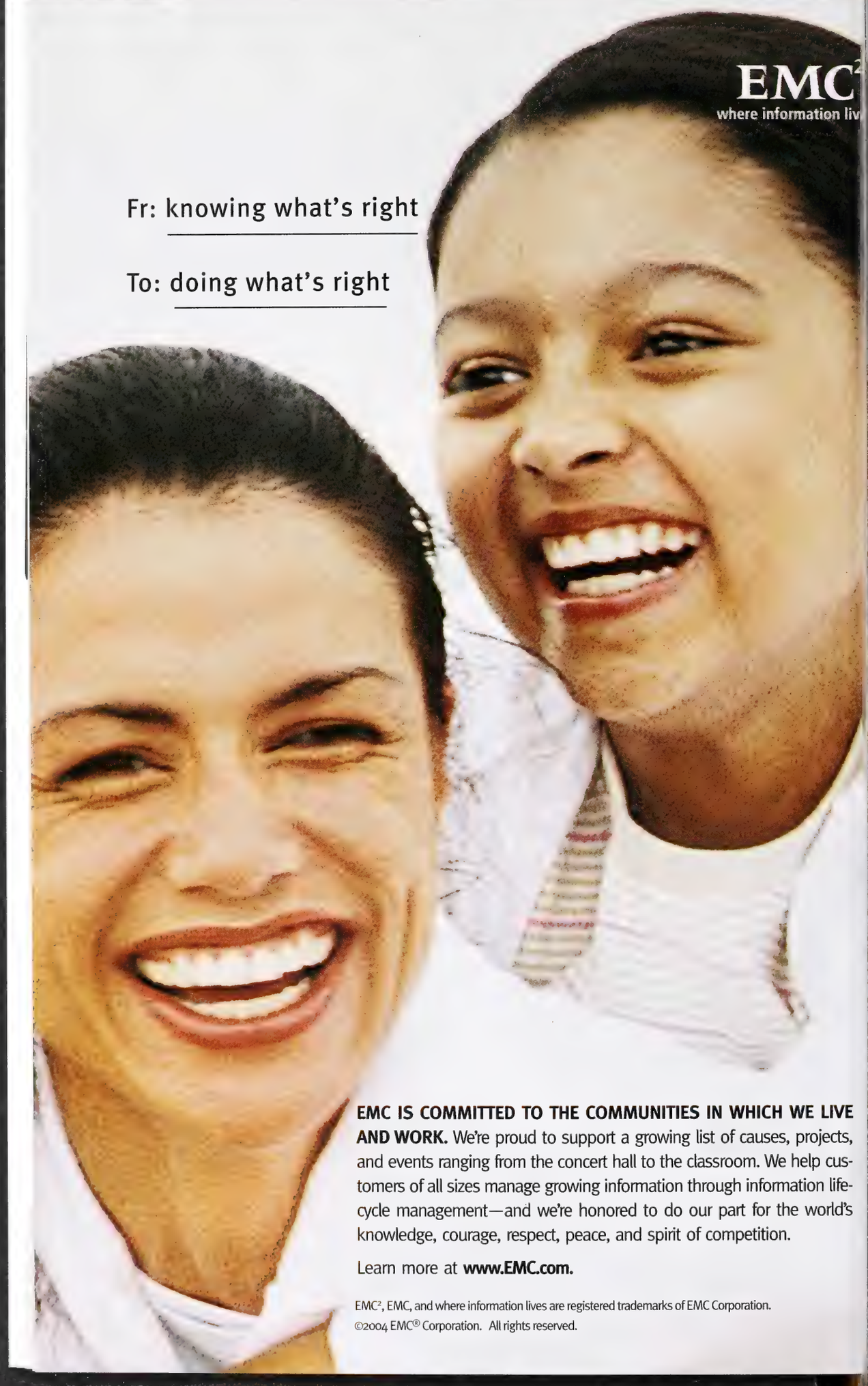
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Wolfgang Amadè Mozart

"A questo seno… Or che il cielo," K.374, Concert aria

First performance: April 8, 1781, Vienna (see below). *This is the first performance by the Boston Symphony Orchestra.*

"Ch'io mi scordi di te… Non temer amato bene, K.505, Concert aria for soprano and orchestra with piano obbligato

First performance: Not long after the manuscript completion date of December 26, 1786, in Vienna (see below). *First BSO (and first Tanglewood) performance*: July 11, 1964, Erich Leinsdorf cond., Helen Boatwright, soprano, Malcolm Frager, pianist. *Most recent Tanglewood performance*: August 16, 1998, Hans Graf cond., Susan Graham, mezzo-soprano, Garrick Ohlsson, piano.

Mozart's extraordinary gifts as a composer of arias are manifest not only in those he wrote for the operatic stage, but also in a large number of stand-alone arias composed for a variety of singers, occasions, and reasons. Sometimes, for a later production of an opera that had already been premiered (whether his own or someone else's), he would write substitute arias geared to the specific strengths of a particular singer taking a particular role in that later production. Two such examples, both now inextricably part of the opera in question, were for *Don Giovanni*—Donna Elvira's "Mi tradi" and Don Ottavio's "Dalla sua pace," both composed for the 1789 Vienna production of that opera two years after the original premiere in Prague, the former for soprano Catarina Cavalieri, the latter for tenor Francesco Morella. Considerably less familiar is the substitute aria "Al desio, di chi t'adora," composed July 1789 for Adriana Gabrieli to sing in place of Susanna's "Deh, vieni" in a production of *Le nozze di Figaro* three years after that opera's 1786 premiere in Vienna.

In fact it was for his original Susanna, Nancy Storace, a famed London-born soprano who made her stage debut in Italy at eighteen (just a year before singing Susanna in Vienna), and whose brother Stephen was a composition student of Mozart's, that Mozart composed his extraordinary concert aria "Ch'io mi scordi di te… Non temer amato bene." In late 1786, Nancy and Stephen, by then close friends of Mozart's, decided they would return to London from Vienna, setting a departure date for early 1787. It was as a parting gift for Nancy that Mozart wrote "Ch'io mi scordi di te," which is dated December 26, 1786, on the manuscript, and was entered into Mozart's own catalogue of his works the next day. Reflecting the close relationship that had formed between them, Mozart incorporated into this aria for Nancy Storace an extensive piano part that he himself performed with her in the concert that served as her farewell to Vienna. (Interestingly, the text of the aria was one that Mozart had already employed less than a year before, for a tenor aria inserted into a March 1786 concert performance of his opera *Idomeneo*, itself premiered five years earlier in Munich.)

The first aria on tonight's program, "A questo seno… Or che il cielo," K.374—on a text from Paisiello's opera *Sismano nel Mogol*, to a libretto by Giovanni de Gamerra (Mozart had attended the premiere of that opera in late January 1773)—was likewise composed for a specific occasion: a concert on April 8, 1781, at the Vienna residence of Prince Rudolf Colloredo (father of Mozart's then employer, the Archbishop Hieronymus Colloredo of Salzburg), a concert that also introduced two other new works by Mozart—the C major Rondo for violin and orchestra (K.373) and, with Mozart at the keyboard, the G major violin sonata (K.379[373a]), both written for the Archbishop's concertmaster, the Neapolitan Antonio Brunetti. The aria was sung by the Italian castrato Francesco Ceccarelli (1752-1814), who had been engaged at Salzburg in late October 1777, became

a frequent visitor to Mozart's home, and about whom Mozart's father Leopold commented in May 1778 that he'd never previously met so sincere and good an Italian, let alone a castrato!

The texts of both these arias treat decidedly stock operatic situations. In K.374, a bride who has feared her husband dead (as expressed in the opening recitative) rejoices (in the aria) at his having been restored to her. In K.505, a lover facing separation from her beloved moves through a series of painful emotions even while reassuring the beloved that her heart will remain his. Also in each case, the aria is a rondo built upon musical and textual repetition, though K.505 is much more elaborately structured given its multi-sectional text and interlinked solo parts for voice and piano. Further worth noting is a difference in Mozart's choice of wind instruments: K.374, for the castrato Ceccarelli, calls for the more penetrating sound of oboes combined with horns, whereas K.505, for soprano Storace, employs the rounder sound of clarinets and bassoons.

Two more points to close. Commentators often reflect upon the "operatic" nature of the solo part in so many of Mozart's mature keyboard concertos (particularly in their slow movements). Perhaps nowhere is that link more strongly affirmed than in the concert aria "Ch'io mi scordi di te," which so stunningly shares elements of both worlds, the theater on one hand, the concert stage on the other. And it has been observed, too, that the large number of concert arias by Mozart (almost as numerous as his symphonies)—which he wrote in a variety of locales beyond his home cities of Salzburg and Vienna, and about which he commented so frequently in his letters—reflects not only the multiple opportunities offered him to display his amazing talents in this kind of music, but also the particular place of the concert aria as an important genre (equal to that of the symphony) in Mozart's own day.

—Marc Mandel

MOZART "A questo seno... Or che il cielo," K.374

RECITATIVE

A questo seno deh vieni, idolo mio.
Quanti timori, quanti lagrime, Oh Dio!

costi alla sposa tua! Dunque tu vivi!

Oh contento! Oh certezza!
Oh premio! Oh speme! Oh amor!
Numi clementi! Nell'offrirmi, pietosi,
un sì bel dono, tutto il vostro rigore
io vi perdono.

Ah, come to my bosom, my beloved.
How many fears, how many laments, o God,
you caused your bride! But you are alive!

Oh happiness! Oh certainty!
Oh guerdon! Oh hope! Oh love!
Merciful gods, for offering me in pity
so dear a gift, I forgive you
All your rigors.

RONDO

Or che il cielo a me ti rende
cara parte del mio cor,
la mia gioia, ah, non comprende,
chi non sa che cosa è amor.

Sono all'alma un grato oggetto
le sue barbare vicende,
ed in sen dolce discende
la memoria del dolor.

Now that heaven restores you to me,
dear half of my heart,
he who does not know what love is
cannot understand my joy.

Its cruel vicissitudes
no more disturb my soul,
and the memory of grief
gently melts in my breast.

—*Giovanni de Gamerra*

MOZART "Ch'io mi scordi di te… Non temer, amato bene," K.505

RECITATIVE

Ch'io mi scordi di te?
Che a lui mi doni puoi consigliarmi?
E puoi voler che in vita… Ah no.

Sarebbe il viver mio di morte
assai peggior.
Venga la morte, intrepida l'attendo.
Ma, ch'io possa struggermi ad altra

ad altr'oggetto donar gl'affetti miei,
come tentarlo?
Ah! di dolor morrei.

You want me to forget you?
You can counsel me to give myself to her?
And can you wish that, while
I live—Ah, no.
My life would then be far worse
than death.
Let death come, boldly I'll await it.
But that I might melt at another
flame, face,
lavish my affection on another,
how could I do such a thing?
Ah! I'd die of grief.

RONDO

Non temer, amato bene,
per te sempre il cor sarà.
Più non reggo a tante pene,
l'alma mia mancando va.
Tu sospiri? o duol funesto!
Pensa almen, che istante è questo!
Non mi posso, oh Dio! spiegar.
Stelle barbare, stelle spietate!
perchè mai tanto rigor?
Alme belle, che vedete
le mie pene in tal momento
dite voi, s'egual tormento
puó soffrir un fido cor?

—anonymous

Fear not, my beloved,
My heart will always be yours.
No longer can I bear such pains,
My spirit is failing.
You sigh? oh, mournful sorrow!
Think, at least, what moment this is!
Oh my God, I can not express myself.
Barbarous, pitiless stars!
Why such harshness?
Fair spirits that behold
my pains at such a moment,
tell me if a faithful heart
can suffer such torment?

—trans. Steven Ledbetter

Wolfgang Amadè Mozart
Piano Concerto No. 23 in A, K.488

First performance: Presumably soon after the completion date of March 2, 1786, in Vienna, Mozart, soloist. *First BSO performance*: February 1929, Serge Koussevitzky cond., Nikolai Orloff, soloist. *First Tanglewood performance*: July 13, 1956, Pierre Luboschutz cond., Boris Goldovsky, soloist. *Most recent Tanglewood performance*: July 20, 1997, James Conlon cond., Ignat Solzhenitsyn, soloist.

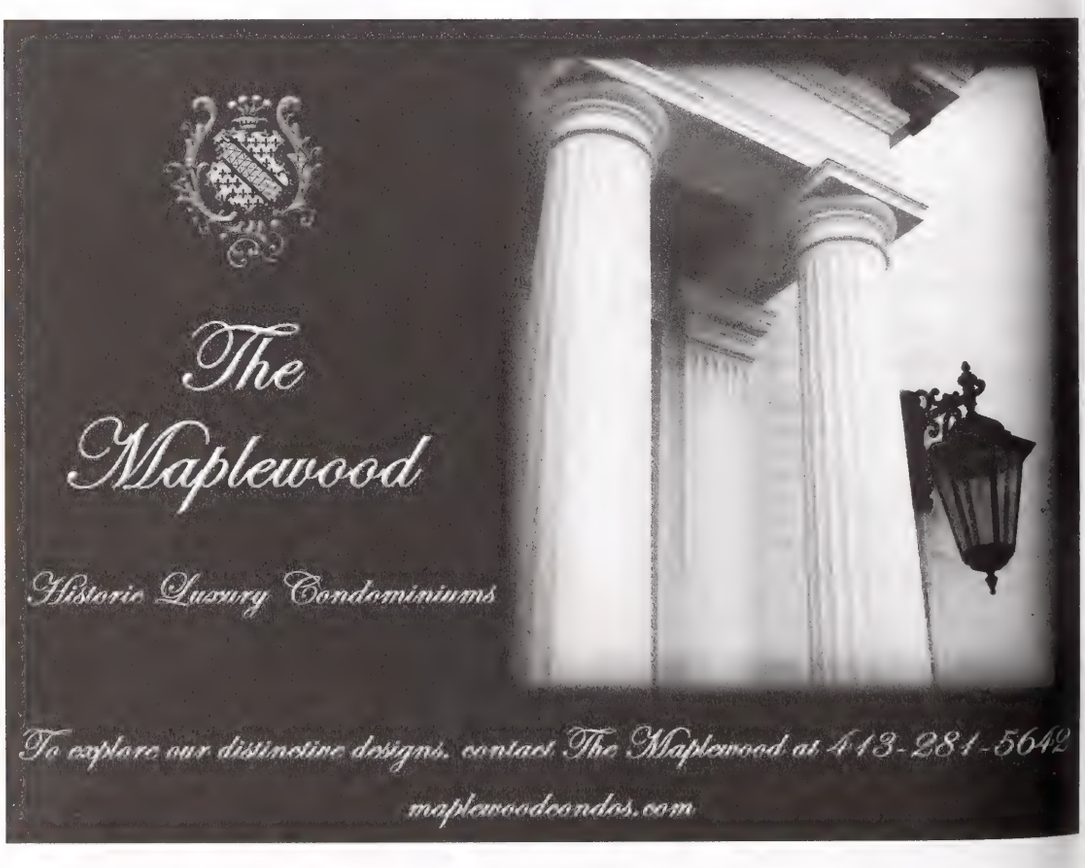
Figaro was the big project for the spring of 1786, and it was ready for performance on May 1, but Mozart repeatedly interrupted himself, dashing off his one-acter *The Impresario* for a party at the Imperial palace at Schönbrunn, and writing three piano concertos, presumably for his own use that year. The A major is the middle one of the three, being preceded by the spacious E-flat, K.482, completed at the end of December, and being followed just three weeks later by the sombre C minor, K.491. Its neighbors are bigger. Both have trumpets and drums, and the C minor is one of the relatively rare works to allow itself both oboes and clarinets. The A major adds just one flute plus pairs of clarinets, bassoons, and horns to the strings, and with the last in the whole series, K.595 in B-flat (January 1791), it is the most chamber-musical of Mozart's mature

piano concertos. It is gently spoken and, at least until the finale, shows little ambition in the direction of pianistic brilliance. Lyric and softly moonlit—as the garden scene of *Figaro* might be, were there no sexual menace in it—it shares something in atmosphere with later works in the same key, the great violin sonata, K.526, the Clarinet Quintet, and the Clarinet Concerto.



The first movement is music of lovely and touching gallantry. Its second chord, darkened by the unexpected G-natural in the second violins, already suggests the melancholy that will cast fleeting shadows throughout the concerto and dominate its slow movement altogether. The two main themes are related more than they are contrasted, and part of what is at once fascinating and delightful is the difference in the way Mozart scores them. He begins both with strings alone. The first he continues with an answering phrase just for winds, punctuated twice by forceful string chords, and that leads to the first passage for the full orchestra. But now that the sound of the winds has been introduced and established, Mozart can proceed more subtly. In the new theme, a bassoon joins the violins nine measures into the melody, and, as though encouraged by that, the flute appears in mid-phrase, softly to add its sound to the texture, with horns and clarinets arriving just in time to reinforce the cadence. When the same melody reappears about a minute-and-a-half later, the piano, having started it off, is happy to retire and leave it to the violins and bassoon and flute who had invented it in the first place, but it cannot after all refrain from doubling the descending scales with quiet broken octaves, adding another unobtrusively achieved, perfectly gauged touch of fresh color.

Slow movements in minor keys are surprisingly uncommon in Mozart, and this one is in fact the last he writes. An "*adagio*" marking is rare, too, and this movement is an



altogether astonishing transformation of the *siciliano* style. The orchestra's first phrase harks back to "*Wer ein Liebchen hat gefunden*" ("He who has found a sweetheart"), Osmin's animadversions in *The Abduction from the Seraglio* on the proper treatment of women, but nothing in the inner life of that grouchy, fig-picking harem-steward could ever have motivated the exquisite dissonances brought about here by the bassoon's imitation of clarinet and violins. Throughout, Mozart the pianist imagines himself as the ideal opera singer—only the Andante in the famous C major concerto, K.467, is as vocal—and a singer, furthermore, proud of her flawlessly achieved changes of register and of her exquisitely cultivated taste in expressive embellishment.

After the restraint of the first movement and the melancholia of the second, Mozart gives us a finale of captivating high spirits. It keeps the pianist very busy in music that comes close to perpetual motion and in which there is plenty to engage our ear, now so alert to the delicacy and overflowing invention with which Mozart uses those few and quiet instruments.

—Michael Steinberg

Wolfgang Amadè Mozart
Symphony No. 39 in E-flat, K.543

First performance: Undocumented; composed summer 1788 for a concert series that seems not to have taken place. *First BSO performances*: January 1884, Georg Henschel cond. *First Tanglewood performance*: August 7, 1937, Serge Koussevitzky cond. (the BSO's first summer at Tanglewood). *Most recent Tanglewood performance*: August 8, 2003, Peter Oundjian cond.

By June 1788 Mozart had entered on the long, steady decline of his fortunes that culminated in his death, at age thirty-five, three-and-a-half years later. Gone were the



heady days of 1784, when his music was in constant demand in Vienna (during one hectic eleven-day period, he gave ten concerts!) and he was writing a sheaf of piano concertos and other works. He had hoped to obtain financial stability through the performance of his operas, but *The Marriage of Figaro* achieved only nine performances during its season in the repertory (1786), partly, at least, because other, more influentially placed composers had their own fish to fry and were not interested in supporting Mozart. Then came *Don Giovanni*, composed for the citizens of Prague who had taken *Figaro* completely to their hearts. Although it was a sensation in Prague in the fall of 1787, the first Vienna performances the following spring did not attract enough attention; the piece was simply too serious to suit the taste of the court.



Mozart's attempt to improve his family's situation during the difficult summer of 1788 is clearly apparent in the "minor" works he was composing at the time, along with the three symphonies that were to be his last in the genre (nos. 39, 40, and 41). The smaller works are all either educational or easy compositions that might be expected to have a good sale when published. It is hardly likely that Mozart would have composed three symphonies at a time when he was in desperate financial straits if he didn't have some hope of using them in a practical way to support his family. Probably he wrote all three of the symphonies with the aim of introducing them at his own concerts—concerts that, as far as we know, never actually took place. We can only be grateful that the symphonies were composed in any case.

Mozart reinforced the striking differences in mood among the three symphonies—from mellow lyricism to darkly tragic grace to festive formality—with simple but significant differences in the instrumentation of the three pieces. In Symphony No. 39 he employed clarinets instead of oboes, whereas in No. 40 he preferred the sharper "bite" of the oboes but completely omitted trumpets and timpani, since their heroic gestures could play no role in so dark a work. Then in No. 41 he returned to the normal complement of brass, as in No. 39, but wrote for oboes instead of clarinets.

Following the summer of 1788, Mozart gave no more "academies" (as concerts for the benefit of the composer were called). In fact, he almost totally gave up taking part in the concert life of Vienna; only once more did he have occasion to write another

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

Tanglewood

BOSTON POPS

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concert piece for himself, the B-flat piano concerto, K.595, which he played in 1791. His last symphonies, along with those of Haydn, marked a miraculous decade of Classical-era accomplishment between 1785 and 1795. Among the works that appeared in this period were Haydn's six *Paris* symphonies (1785-86), Mozart's *Prague* Symphony (1786), the two symphonies Haydn wrote for Johann Tost (1788), Mozart's last three symphonies (1788), Haydn's symphonies for Count d'Ogny (1788-89); and the twelve that Haydn wrote for London (1791-95). After 1795, Haydn, too, left off composing symphonies, and the monument that was the Viennese Classical symphony was fully established.

—Steven Ledbetter

GUEST ARTISTS

Sir Neville Marriner



Like his mentor and hero Pierre Monteux, Sir Neville Marriner began life as a violinist, playing first in a string quartet and trio, then in the London Symphony Orchestra, during which period he founded the Academy of St. Martin in the Fields. After his studies in America with Monteux, he began his conducting career in 1969, when he founded the Los Angeles Chamber Orchestra, at the same time developing and extending the size and repertoire of the Academy, and guest-conducting orchestras all over the world. In 1979 he became music director and principal conductor of both the Minneapolis Symphony Orchestra and the Sudwest Deutsche Radio Orchestra in Stuttgart, positions he held untillate into the 1980s. Subsequently he has continued to work with orchestras round the globe, including those in Vienna, Berlin, Paris, Milan, Athens, New York, Boston, San Francisco, and Tokyo. His recording career is well documented and his touring schedule extensive. He made his opera debut conducting *The Marriage of Figaro* at the Aix-en-Provence Festival and his United States debut in Los Angeles with *La Cenerentola*, then led a Salzburg Mozarteum production of *Il re pastore*. He opens the new opera house in Athens in 2005 with a production of *The Magic Flute*. Twice honored for his services to music in his own country, he has recently been awarded honors in France, Germany, and Sweden. Sir Neville Marriner made his BSO debut at Tanglewood in July 1975, returning in July 1978. He led performances of the Academy of St. Martin in the Fields here in 1987 and 1995, and returned to conduct the BSO at Tanglewood twice in 2002 and twice in 2003, his most recent appearances with the orchestra.

Véronique Gens



A prominent Baroque performer in recent years, soprano Véronique Gens, making her BSO and Tanglewood debuts this evening, has also become recognized as one of the world's finest Mozart singers. Her success in the role of Donna Elvira in *Don Giovanni* at the Aix-en-Provence Festival under Claudio Abbado was followed by appearances in the major European opera houses and festivals. She has worked with such orchestras as the Berlin Philharmonic, Orchestre National de France, Orchestre de Paris, Rome's Santa Cecilia, the Royal Flanders Philharmonic Orchestra, the Lyon Opera Orchestra, Il Giardino Armonico, L'Arpeggiata, and Les Talens Lyriques, and with conductors including Claudio Abbado, Charles Dutoit, Frans Brüggen, Louis Langrée, John Neschling, Giovanni Antonini, Myung-Whun Chung, Jean-Claude Malgoire, Ivor Bolton, Christophe Rousset, Jean Claude Casadesus, Trevor Pinnock, Marc Minkowski, Marek Janowski, and Marcello Viotti. Recent performances have included the Countess at the Théâtre des Champs-Elysées in Paris; Alcina at the Hamburg State Opera, Donna Elvira at the Glyndebourne Festival, Mélisande in Munich and at Berlin's Deutsche Oper, *Don Giovanni* in Barcelona, *La clemenza di Tito* in Dresden, a Japanese tour with the Festival

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PHOTO: MICHAEL L

of Aix-en-Provence as the Countess, a tour of France as Agrippina with Jean-Claude Malgoire conducting, *Così fan tutte* in Tokyo, and numerous concerts and recitals in Amsterdam, Dresden, Copenhagen, Paris, La Coruña, Luxembourg, Lille, Salzburg, Ferrara, Lisbon, throughout France, in London at the Wigmore Hall, and at New York's Lincoln Center. Future projects include *La calisto* in Munich, *Don Giovanni* in Madrid and Munich, Lully's *Alceste* in Tourcoing, *La clemenza di Tito* in Barcelona, *La finta giardiniera* in Salzburg, and several concert tours throughout Europe. Elected "Singer of the Year 1999" by the French "Victoires de la Musique," Véronique Gens has recorded a Diapason d'Or-winning disc of Mozart arias with Ivor Bolton, Handel cantatas, Ravel's *Alyssa* with Plasson, Berlioz's *Les Nuits d'été* with Langrée and *Les Nuits d'étoiles* with Vignoles, *Don Giovanni* with Harding, *L'Orfeo* with Haïm, and Scarlatti's *Santissima Trinita* with Biondi, all for EMI/Virgin, as well as *The Marriage of Figaro* with Jacobs for harmonia mundi, *Agrippina* with Malgoire for Dynamic, and *King Arthur* for Cilossa.

Jonathan Biss



The young American pianist Jonathan Biss has earned a flourishing international reputation through his orchestral and recital performances in North America and Europe, performing repertoire ranging from Mozart and Beethoven to Janáček and Schoenberg, as well as works by contemporary composers. In April 2004, EMI Classics released his debut recording of works by Schumann and Beethoven. Mr. Biss performs with most of the major U.S. orchestras; his 2004-05 season included debuts with the Los Angeles Philharmonic, the Phoenix Symphony, the Saint Louis Symphony, and Orpheus (a five-city tour, including a Carnegie Hall concert), as well as many return engagements. An enthusiastic chamber musician, Mr. Biss participated in the Jerusalem Chamber Music Festival in summer 2004 and in 2004-05 performed with the Mendelssohn String Quartet and in duo-recitals with violinist Miriam Fried. He gave recitals in Dusseldorf, Frankfurt, Hannover, and Perugia in Europe and throughout the U.S. Abroad he has performed with the BBC Symphony, the BBC Philharmonic, the Munich Philharmonic, the Rotterdam Philharmonic, the Staatskapelle Berlin, and at the Verbier and Bad Kissingen festivals, and has given recitals in London, Munich, Toulouse, Zurich, the Spoleto Festival in Italy, and at the Klavier-Festival Ruhr in Germany. Among the many conductors with whom he has worked are Marin Alsop, Daniel Barenboim, Herbert Blomstedt, James Conlon, Charles Dutoit, James Levine, and Neville Marriner. Jonathan Biss represents the third generation in a family of professional musicians that includes his grandmother Raya Garbousova (for whom Samuel Barber composed his Cello Concerto) as well as his parents, violinist Miriam Fried and violist/violinist Paul Biss. Growing up surrounded by music, he began his piano studies at age six. Mr. Biss studied at Indiana University with Evelyne Brancart and at the Curtis Institute of Music in Philadelphia with Leon Fleisher. He was an artist-in-residence on NPR's "Performance Today" and has been recognized with numerous awards, including the 2002 Gilmore Young Artist Award, Wolf Trap's Shouse Debut Artist Award, Lincoln Center's Martin E. Segal Award, an Avery Fisher Career Grant, the Andrew Wolf Memorial Chamber Music Award, and the 2003 Borletti-Buitoni Trust Award. He was the first and only American chosen to participate in the BBC's New Generation Artist program. Mr. Biss made his BSO debut in April 2004 with Beethoven's *Emperor* Concerto. He appears at Tanglewood this summer with both the BSO and the Boston Symphony Chamber Players, and will return to Symphony Hall in February 2006 for performances under James Levine of Beethoven's Triple Concerto.

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Skitch Henderson, Bucky Pizzarelli, Jay Leonhart

3pm *Ozawa Hall*
Marian McPartland
Live taping for NPR's "Piano Jazz"
with special guest
Madeleine Peyroux

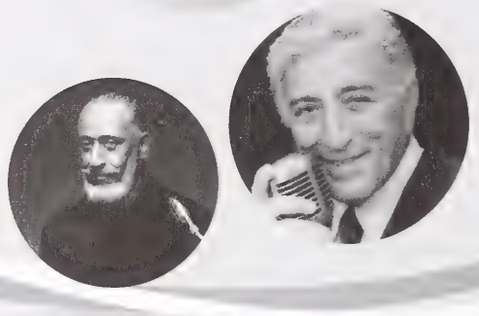
8pm *Shed*
Tony Bennett and the Count Basie Orchestra directed by Bill Hughes

SEPTEMBER 4 SUNDAY

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Sunday, August 7, at 2:30

RAFAEL FRÜHBECK DE BURGOS conducting

BRAHMS

Nänie, Opus 82
Text and translation are on page 45.

Gesang der Parzen (*Song of the Fates*), Opus 89
Text and translation are on page 47.

Schicksalslied (*Song of Destiny*), Opus 54
Text and translation are on page 49.

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

This evening's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

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Symphony No. 5 in C minor, Opus 67
Allegro con brio
Andante con moto
Allegro—
Allegro

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NOTES ON THE PROGRAM

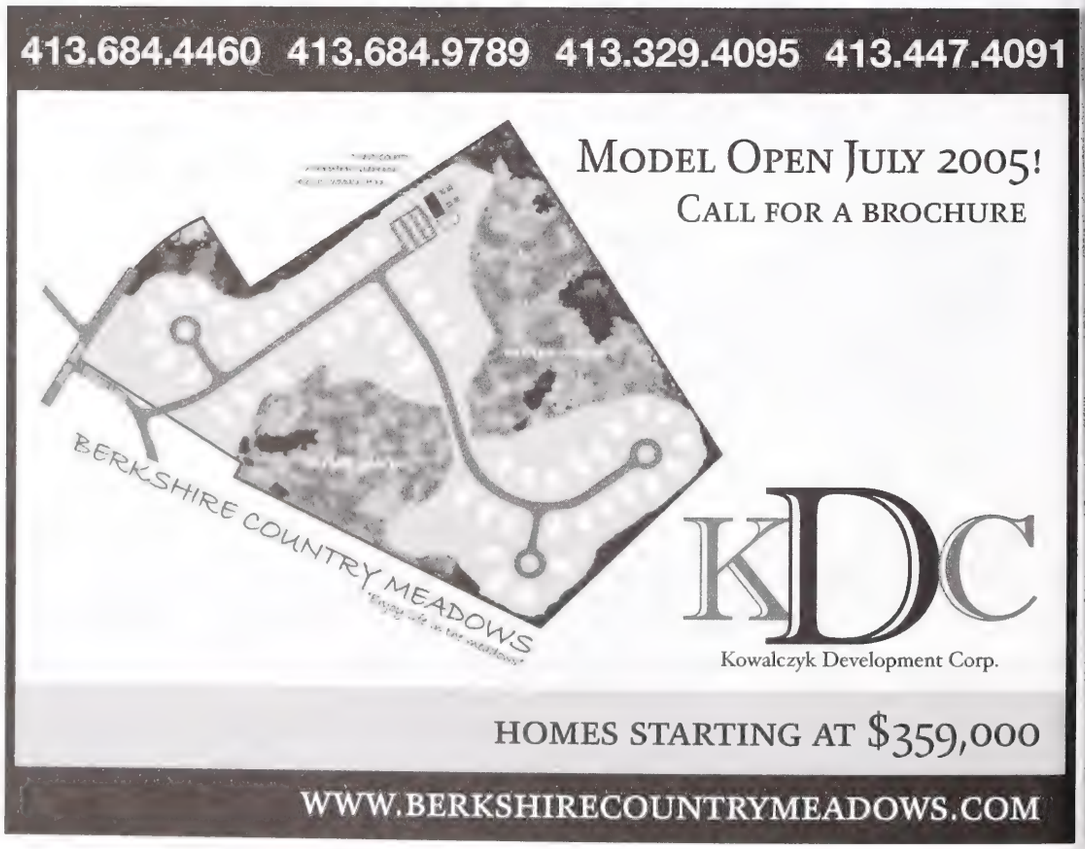
Johannes Brahms (1833-1897)
Nänie (*Lament*), Opus 82
Gesang der Parzen (*Song of the Fates*), Opus 89
Schicksalslied (*Song of Destiny*), Opus 54

First performances: (Nänie) December 6, 1881, Zurich Tonhalle Orchestra, Brahms cond.; (Gesang der Parzen) December 10, 1882, Basel, Switzerland, Brahms cond.; (Schicksalslied) October 18, 1871, Karlsruhe, Brahms cond. *First BSO performances*: (Schicksalslied) February 1893, Arthur Nikisch cond.; (Nänie *and* Gesang der Parzen, *along with the first Tanglewood performance of* Schicksalslied) August 25, 1968, Tanglewood, Erich Leinsdorf cond. *Most recent Tanglewood performances*: (Gesang der Parzen) August 25, 1968; (Nänie) July 5, 1998, Christian Arming cond.; (Schicksalslied) July 5, 1997, Zdenek Macal cond.



In the three powerful choral works that make up the first part of this program we meet Brahms in complex readings of poetry that expresses a tragic view of the world. We also meet a Brahms little-known to most listeners. For most of us, knowledge of Brahms's choral music begins and ends with *A German Requiem,* perhaps includes the Alto Rhapsody (insofar as one would count that as a choral work), possibly the *Schicksalslied,* but probably not *Nänie* and the *Gesang der Parzen.*

Intensely personal, *Nänie*, *Gesang der Parzen*, and *Schicksalslied* are extraordinary settings of extraordinary texts, bringing us sonorities, harmonies, and expressive gestures we don't find elsewhere in Brahms's music. The subject of these



three compositions, all saturated in the atmosphere and imagery of classical antiquity, is divine indifference to the human condition. In spite of that common ground, and though they are all short settings for chorus and orchestra of dark texts, they embody personalities as distinct as, for example, Brahms's three violin sonatas, piano trios, or string quartets, or any three of the symphonies. Even the tempi—Slow and yearning (*Langsam und sehnsuchtsvoll*) 4/4 in *Schicksalslied*; Andante 6/4 in *Nänie*; Maestoso 4/4 in *Gesang der Parzen*—represent three wholly different aspects of "not fast."

BRAHMS "Nänie," Opus 82

Brahms was drawn to Friedrich Schiller's *Nänie* in 1875, but deferred setting it then out of consideration for the composer Hermann Goetz, who had set this text the year before. The death in January 1880 of the painter Anselm Feuerbach moved Brahms to return to the poem and, oddly, so perhaps did the experience of hearing Goetz's version in Vienna a month later. He did his concentrated work on the composition in the summer of 1881, completing it by August 22 and conducting the first performance at a special concert of the Zurich Tonhalle Orchestra on December 6, 1881.

Auch das Schöne muss sterben! Das
Menschen und Götter bezwinget,
Nicht die eherne Brust rührt es des
stygischen Zeus.
Einmal nur erweichte die Liebe den
Schattenbeherrscher,
Und an der Schwelle noch, streng, rief
er zurück sein Geschenk.
Nicht stillt Aphrodite dem schönen
Knaben die Wunde,
Die in zierlichen Leib grausam der
Eber geritzt.
Nicht errettet den göttlichen Held die
unsterbliche Mutter,
Wenn er, am skäischen Tor fallend, sein
Schicksal erfüllt.
Aber sie steigt aus dem Meer mit allen
Töchtern des Nereus,
Und die Klage hebt an um den
verherrlichten Sohn.
Siehe, da weinen die Götter, es weinen
die Göttinnen alle,
Dass das Schöne vergeht, dass das
Vollkommene stirbt.
Auch ein Klaglied zu sein im Mund der
Geliebten ist herrlich,
Denn das Gemeine geht klanglos zum
Orkus hinab.

—*Friedrich Schiller*

Even Beauty must die; that which
overcomes men and gods
Does not touch the iron breast
of the Stygian Zeus.*
Only once did love soften the
ruler of shadows,
And then, at the very threshhold, he
sternly called back his gift.°
Aphrodite could not staunch the
wound of the beautiful youth
That the boar savagely tore into
his delicate body.†
Nor could the immortal mother
save the godlike hero,
When he, falling at the Scaean gate,
fulfilled his destiny.§
But she rises from the sea with
all the daughters of Nereus,★
And raises the lament for her
glorified son.
Behold, the gods weep, and all the
goddesses, too,
That Beauty must pass away, that
the Perfect must die.
Even to be a lament in the mouth
of the loved one is glorious,
For what is common sinks in silence to
Orcus♦ [the Kingdom of the Dead].

---

* Hades, the ruler of the Underworld, beyond the River Styx.

° Orpheus was allowed to leave the Underworld with his beloved wife Eurydice, but when he looked back at her once before reaching the surface, he lost her again forever.

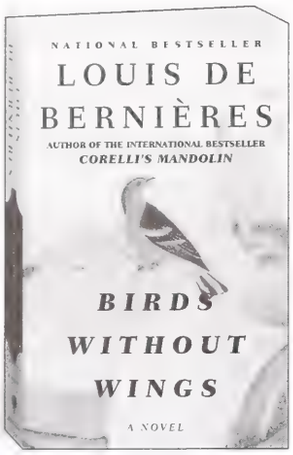
† Adonis, loved by Aphrodite, found his death in a boar hunt.

§ Achilles, son of the sea-nymph Thetis, who died at the hands of Paris before the gates of Troy.

★ The father of Thetis and the other sea-nymphs.

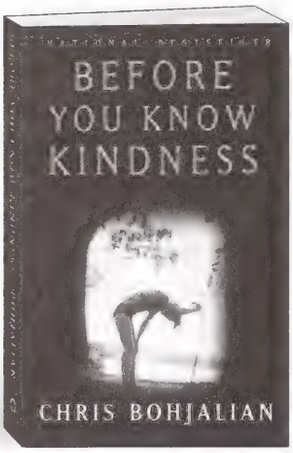
♦ The Latin name for the kingdom of the dead, and its ruler.

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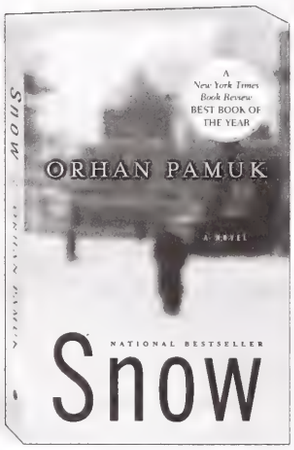
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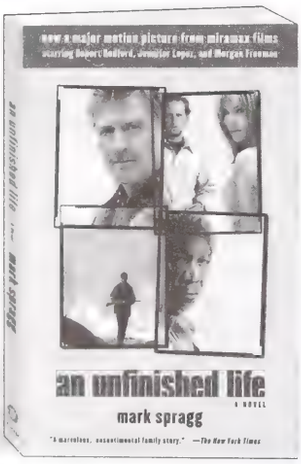
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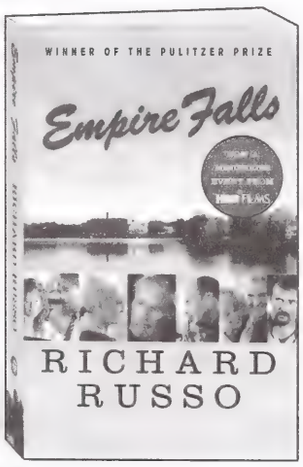
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BRAHMS "Gesang der Parzen," Opus 89

Brahms composed *Gesang der Parzen*, his last major work for chorus and orchestra, in the summer of 1882, completing it by July 31 and himself conducting the first performance on December 10 that year, in Basel, Switzerland. The text, from Act IV of Goethe's play *Iphigenie auf Tauris*, focuses on the tragic contrast between the gods and their victims. Near the end, Brahms's music becomes more gently rounded and sustained. He himself wrote: "Just the appearance of the major key alone should soften the heart and moisten the eye of the innocent listener."

Es fürchte die Götter Das Menschengeschlecht! Sie halten die Herrschaft In ewigen Händen, Und können sie brauchen, Wie's ihnen gefällt.	The gods are to be feared by mankind! They hold all power in their immortal hands to do with as they please.
Der fürchte sie doppelt Den je sie erheben! Auf Klippen und Wolken Sind Stühle bereitet Um goldene Tische.	They should be doubly feared by whomever they've uplifted! On crags and clouds seats have been readied around golden tables.
Erhebet ein Zwift sich, So stürzen die Gäste, Geschmäht und geschändet, In nächtliche Tiefen, Und harren vergebens, Im Finstern gebunden, Gerechten Gerichtes.	Should a quarrel arise, the guests are hurled down, disgraced and dishonored, to nocturnal depths and wait hopelessly. bound in darkness, for just judgment.
Sie aber, sie bleiben In ewigen Festen An goldenen Tischen. Sie schreiten vom Berge Zu Bergen hinüber.	They [the gods], however, remain at eternal feasts at golden tables. They stride from one mountain to another.
Aus Schlünden der Tiefe Dampft ihnen der Atem Erstickter Titanen, Gleich Opfergerüchen, Ein leichtes Gewölke.	From deep gorges steams the breath of the choked Titans. like a light cloud of sacrificial smoke.
Es wenden die Herrscher Ihr segnendes Auge Von ganzen Geschlechtern Und meiden, im Enkel Die ehmals geliebten, Still redenden Züge Des Ahnherrn zu sehn.	Then these rulers turn their beneficent eyes away from entire races, and avoid seeing, in the grandchild, the once beloved, still expressive features of the ancestors.
So sangen die Parzen; Es horcht der Verbannte, In nächtlichen Höhlen, Der Alte die Lieder, Denkt Kinder und Enkel Und schüttelt das Haupt.	Thus sang the Fates; the banished one hears, in nocturnal caves, the songs of old, thinks of his sons and grandsons, and shakes his head.

—Johann Wolfgang von Goethe

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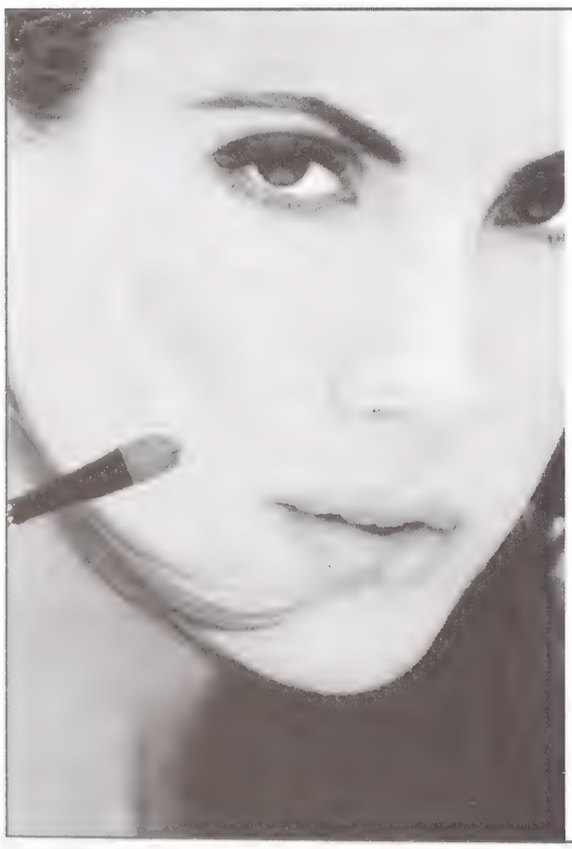
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BRAHMS "Schicksalslied" ("Song of Destiny")

Brahms made the first sketches for his *Schicksalslied* in the summer of 1868, probably completing a preliminary version by May 1870, but putting the work into its final form only a year later, and conducting the first performance on October 18, 1871, at Karlsruhe. The text is from Friedrich Hölderlin's novel *Hyperion*. At the end, the tension, the dissonance, between the violent close of Hölderlin's *Song of Destiny* and the wondrous serenity of Brahms's luminous orchestral postlude is overwhelming.

Ihr wandelt droben im Licht	Ye walk above in the light,
Auf weichem Boden, selige Genien!	on soft ground, happy immortals!
Glänzende Götterlüfte	Shimmering divine breezes
Rühren Euch leicht,	touch you lightly,
Wie die Finger der Künstlerin	as the fingers of the artist
Heilige Saiten.	touch sacred strings.
Schicksallos, wie der schlafende	Free from fate, like the sleeping
Säugling, atmen die Himmlischen;	infant, breathe the heavenly ones;
Keusch bewahrt	Chastely guarded
In bescheidner Knospe	in modest bud,
Blühet ewig	their spirit
Ihnen der Geist,	blossoms eternally,
Und die seligen Augen	and their blessed eyes
Blicken in stiller,	gaze in hushed,
Ewiger Klarheit.	eternal clarity.
Doch uns ist gegeben	But it is our lot
Auf keiner Stätte zu ruhn;	nowhere to find rest;
Es schwinden, es fallen	suffering humanity
Die leidenden Menschen	reels, falls
Blindlings von einer	blindly from one
Stunde zur andern,	hour to the next,
Wie Wasser von Klippe	hurled like water
Zu Klippe geworfen,	from ledge to ledge,
Jahrlang ins Ungewisse hinab.	downward for years into uncertainty.

—*Friedrich Hölderlin*

—Notes by Michael Steinberg

Ludwig van Beethoven (1770-1827)
Symphony No. 5 in C minor, Opus 67

First performance: December 22, 1808, Vienna, Beethoven cond. (see below). *First BSO performance*: December 1881, Georg Henschel cond. *First Tanglewood performance*: August 5, 1937, Serge Koussevitzky cond. *Most recent Tanglewood performance*: August 17, 1996, Bernard Haitink cond.

On December 17, 1808, the *Wiener Zeitung* announced for the following Thursday, December 22, a benefit concert at the Theater an der Wien on behalf of and to be led by Ludwig van Beethoven, with all the selections "of his composition, entirely new, and not yet heard in public," to begin at half-past six, and to include the following:

> First Part: 1, A Symphony, entitled: "A Recollection of Country Life," in F major (No. 5). 2, Aria. 3, Hymn with Latin text, composed in the church style with chorus and solos. 4, Pianoforte Concerto played by himself.
>
> Second Part: 1, Grand Symphony in C minor (No. 6). 2, Sanctus with Latin text composed in the church style with chorus and solos. 3, Fantasia for Pianoforte

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alone. 4, Fantasia for the Pianoforte which ends with the gradual entrance of the entire orchestra and the introduction of choruses as a finale.

One witness to this event of gargantuan proportion—which lasted for about four hours in a bitterly cold, unheated hall—commented on "the truth that one can easily have too much of a good thing—and still more of a loud one."



The hymn and Sanctus were drawn from Beethoven's Mass in C, the concerto was the Fourth, and the aria was "*Ah! perfido*" (with a last-minute change of soloist). The solo piano fantasia was an improvisation by the composer; the concluding number was the Opus 80 Choral Fantasy (written shortly before the concert—Beethoven did not want to end the evening with the C minor symphony for fear the audience would be too tired to appreciate the last movement); the symphony listed as "No. 5" was the one actually published as the Sixth, the *Pastoral*; and the symphony labeled "No. 6" was the one published as the Fifth.

Beethoven was by this time one of the most important composers on the European musical scene. He had introduced himself to Viennese concert hall audiences in April 1800 with a program including, besides some Mozart and Haydn, his own Septet and First Symphony; and, following the success of his ballet score *The Creatures of Prometheus* during the 1801-02 musical season, he began to attract the attention of foreign publishers. He was, also at that time, becoming increasingly aware of the deterioration in his hearing (the emotional outpouring known as the Heiligenstadt Testament dates from October 1802) and only first coming to grips with this problem that would ultimately affect the very nature of his music. As the nineteenth century's first decade progressed, Beethoven's music would be performed as frequently as Haydn's and Mozart's; his popularity in Vienna would be rivaled only by that of Haydn; and, between 1802 and 1813, he would compose six symphonies, four concertos, an opera, oratorio, and mass, a variety of chamber and piano works, incidental music, songs, and several overtures.

Beethoven composed his Third Symphony, the *Eroica*, between May and November 1803. From the end of 1804 until April 1806 his primary concern was his opera *Leonore* (which ultimately became *Fidelio*), and the remainder of 1806 saw work on compositions including the Fourth Piano Concerto, the Fourth Symphony, the Violin Concerto, and the *Razumovsky* Quartets, Opus 59. Sketches for both the Fifth and Sixth symphonies are to be found in Beethoven's *Eroica* sketchbook of 1803-04—it was absolutely typical for Beethoven to concern himself with several works at once—and, as noted above, the Fifth was completed in the spring of 1808 and given its first performance that December, on the very same, very long concert that concluded with the Choral Fantasy.

In a Boston Symphony program note many years ago, John N. Burk wrote that "something in the direct impelling drive of the first movement of the C minor Symphony commanded general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be

multiplied. There was no gainsaying that forthright, sweeping storminess."

In the language of another age, in an important review for the *Allgemeine musikalische Zeitung* of July 4 and 11, 1810, E.T.A. Hoffmann recognized the Fifth as "one of the most important works of the master whose stature as a first-rate instrumental composer probably no one will now dispute" and, following a detailed analysis, noted its effect upon the listener: "For many people, the whole work rushes by like an ingenious rhapsody. The heart of every sensitive listener, however, will certainly be deeply and intimately moved by an enduring feeling—precisely that feeling of foreboding, indescribable longing—which remains until the final chord. Indeed, many moments will pass before he will be able to step out of the wonderful realm of the spirits where pain and bliss, taking tonal form, surrounded him."

In his *Eroica* Symphony, Beethoven introduced, in the words of his biographer Maynard Solomon, "the concept of a heroic music responding to the stormy currents of contemporary history." The shadow of Napoleon hovers over the *Eroica*; for the Fifth Symphony we have no such specific political connotations. But we do have, in the Fifth, and in such post-*Eroica* works as *Fidelio* and *Egmont*, the very clear notion of affirmation through struggle expressed in musical discourse, and perhaps in no instance more powerfully and concisely than in the Symphony No. 5.

So much that was startling in this music when it was new—the aggressive, compact language of the first movement, the soloistic writing for double basses in the third-movement Trio, the mysterious, overwhelmingly powerful transition between scherzo and finale, the introduction of trombones and piccolo into the symphony orchestra for the first time (in the final movement)—is now taken virtually for granted, given the countless performances the Fifth has had since its Vienna pre-

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miere, and given the variety of different languages music has since proved able to express. And by now, most conductors seem to realize that the first three notes of the symphony must not sound like a triplet, although just what to do with the fermata and rest following the first statement of that four-note motive sometimes seems open to argument. But there are times when Beethoven's Fifth seems to fall from grace. Once rarely absent from a year's concert programming, and frequently used to open or close a season, it is periodically deemed to be overplayed, or just too "popular." But the Fifth Symphony is popular for good reason, and so ultimately retains its important and rightful place in the repertoire. It needs, even demands, to be heard on a regular basis, representing as it does not just what music can be about, but everything that music can succeed in doing.

—Marc Mandel

ARTISTS

Rafael Frühbeck de Burgos



Rafael Frühbeck de Burgos was born in Burgos in 1933. He studied violin, piano, theory, and composition at the conservatories of Bilbao and Madrid, followed by conducting classes at Munich's Hochschule für Musik, where he graduated *summa cum laude* and earned the Richard Strauss Prize. He has held conducting posts with the Bilbao Orchestra, the Madrid National Orchestra, the Düsseldorf Symphony Orchestra, and the Montreal Symphony Orchestra. In 1998 he was named emeritus conductor of the Madrid National Orchestra. He was chief guest conductor of the National Symphony Orchestra in Washington, D.C., and of the Nippon Yomiuri Orchestra, and was named honorary conductor of the latter in 1991. He was also chief conductor of the Vienna Symphony Orchestra, general music director of the Deutsche Oper Berlin, and permanent conductor of the Berlin Radio Symphony Orchestra. Since September 2001 he has been chief conductor of the Orchestra Sinfonica Nazionale della RAI Torino. Since his debut with the Philadelphia Orchestra, he has conducted all of the major American orchestras. He is also a regular guest conductor of the Berlin Philharmonic, the Munich Philharmonic, and the Hamburg Philharmonic, as well as various German Radio orchestras, the Gewandhaus Orchestra of Leipzig, and the five major London orchestras. He conducts frequently in Italy, Switzerland, France, Sweden, Norway, Denmark, and Finland, also conducts the Israel Philharmonic and the major Japanese orchestras, and has led more than 100 symphony orchestras worldwide. He has toured extensively with the London Philharmonic, the London Symphony, the Spanish National Orchestra, and the Stockholm Radio Symphony Orchestra. His discography includes more than 100 albums for EMI, Decca, Spanish Columbia, Deutsche Grammophon, Orfeo, Nimbus, and Collins Classics. His recordings of Mendelssohn's *Elijah* and *Paulus* and the complete works of Manuel de Falla are considered classics. Among Rafael Frühbeck de



Burgos's numerous honors are the Grand Cross of Civil Merit and the 'Encomienda de la Orden de Alfonso X el Sabio, the Gold Medal of the City of Vienna, the Gold Medal of Merit from the Austrian Republic, and the Gold Medal from the Gustav Mahler International Society in Vienna, to name a few. Since 1975 he has been a Numerary Member of the Royal Academy of Fine Arts of San Fernando in Madrid. Apart from his regular concerts with the RAI Orchestra of Turin, future commitments include the orchestras of Pittsburgh, Montreal, New York, Paris, London's Philharmonia, the London Symphony, and the Orchestra of La Scala in Milan. Rafael Frühbeck de Burgos made his BSO debut in concerts in Providence and at Symphony Hall in January 1971. In recent years he has been a frequent podium guest in Boston and also at Tanglewood. He conducts both the BSO and the Tanglewood Music Center Orchestra here this summer and returns to the Symphony Hall podium in April 2006 for an all-Mozart program and performances of Berlioz's *Requiem*.

Tanglewood Festival Chorus
John Oliver, Conductor



Celebrating its 35th anniversary this summer, the Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the Boston Symphony in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the sound tracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and have participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Deborah Abel
Meredith Malone Armbrust
Angel Baker
Sarah J. Bartolome
Myfanwy Callahan
Anna S. Choi
Lorenzee Cole
Sarah Dorfman
Mary A.V. Feldman
Margaret Felice
Stefanie J. Gallegos
Sarah Gemmill
Rachel Gillett
Karen Ginsburg
Bonnie Gleason
Amanda Hammond-South
Kathy Ho
Elizabeth Hon
Emily Jaworski
Meghan Joyce
Donna Kim
Yoo Kyung Eunice Kim
Nancy Kurtz
Barbara Levy
Laura Mennill
Ruthie Miller
Renee Dawn Morris
Sarah Mui
Kieran Murray
Laura Stanfield Prichard
Livia Racz
Melanie W. Salisbury
Joan P. Sherman
Kristyn M. Snyer
Alison Weaver

Mezzo-sopranos
Betsy B. Bobo
Ondine Brent
Donna J. Brezinski
Janet L. Buecker
Abbe Dalton Clark
Betsy Clifford
Lauren Cree
Diane Droste
Paula Folkman
Debra Swartz Foote
Dorrie Freedman
Irene Gilbride
Erin Graham
Rachel Hallenbeck
Jessica Hao
Katharine Heaton
Yuko Hori
Gale Livingston
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Kristen McEntee
Louise-Marie Mennier
Antonia R. Nedder
Fumiko Ohara
Kathleen Schardin
Cypriana V. Slosky
Linda Kay Smith
Ada Park Snider
Julie Steinhilber
Christina Lillian Wallace
Marguerite Weidknecht
Ana Withiam

Tenors
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John C. Barr
Richard A. Bissell
Ed Boyer
Stephen Chrzan
William Cutter
Tom Dinger
Ron Efromson
Keith Erskine
Len Giambrone
Gregory A. Gonser
Leon Grande
J. Stephen Groff
David M. Halloran
Stanley Hudson
M. Patrick Kane
James R. Kauffman
Lance Levine
Ronald Lloyd
Henry Lussier
Mark Mulligan
Dwight E. Porter
Peter Pulsifer
Paul Rolanti
Blake Siskavich
Peter L. Smith
Marc Velez
Stratton P. Vitikos
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Clinton D. Campbell
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Joel Evans
Peter Fricke
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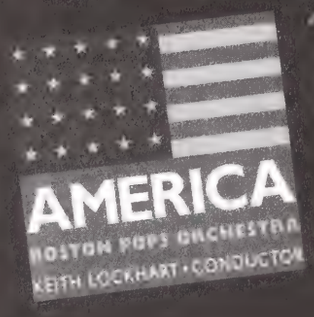
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* *as of May 20, 2005*

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Rafael Frühbeck de Burgos conducting; Truls Mørk, cello; Steven Ansell, viola; Awet Andemicael, Peter Bronder, and David Wilson-Johnson, vocal soloists; Bob Brown Puppets
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ALL-MOZART PROGRAM

THIS WEEK'S ANNOTATORS

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

In addition to her scholarly writing, Helen Greenwald, a faculty member at the New England Conservatory of Music, lectures widely, and has written program notes for the Boston Symphony, Lyric Opera of Chicago, and New York City Opera.

Steven Ledbetter, program annotator of the Boston Symphony Orchestra from 1979 to 1998, now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

Scholar/teacher Elizabeth Seitz's interests range from Schubert to Tito Puente; she has lectured widely on these and many other topics, including MTV as a cultural force in popular music.

Harlow Robinson, Professor of History and Modern Languages at Northeastern University, is a frequent annotator and lecturer for the Boston Symphony, Metropolitan Opera Guild, and Lincoln Center, among other organizations.

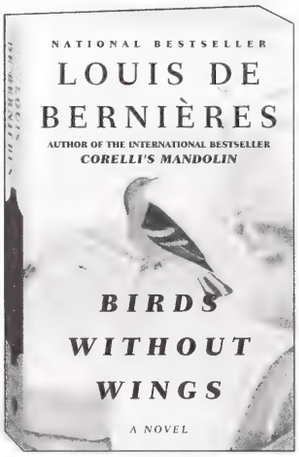
Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic.

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 9, 23; August 6, 13 — Marc Mandel, BSO Director of Program Publications
July 16, 30; August 20, 27 — Robert Kirzinger

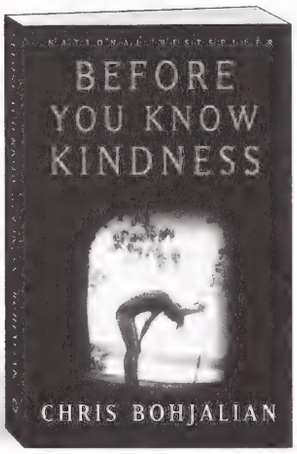
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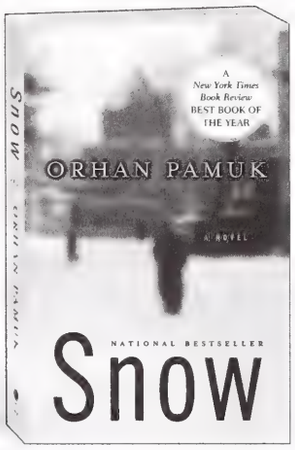
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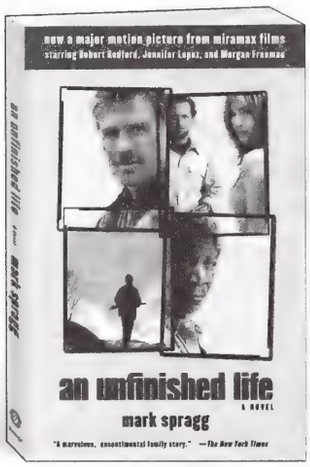
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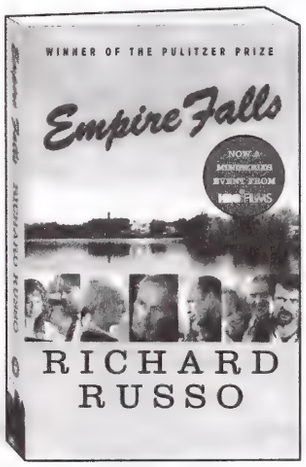
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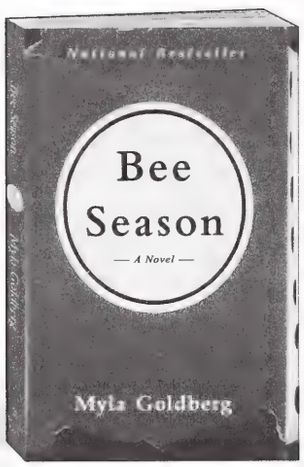
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Prelude Concert

Friday, August 12, at 6
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GIL SHAHAM and AZA RAYKHTSAUM, violins
MICHAEL ZARETSKY and KAZUKO MATSUSAKA, violas
MICKEY KATZ and OWEN YOUNG, cellos

SCHUBERT — String Trio No. 1 in B-flat, D.471 (Allegro)

Ms. RAYKHTSAUM, Ms. MATSUSAKA, and Mr. KATZ

JAKOULOV — *Chant* for viola and cello (world premiere)

Messrs. ZARETSKY and KATZ

BRAHMS — String Sextet No. 1 in B-flat, Opus 18

Allegro ma non troppo
Andante, ma moderato
Scherzo: Allegro molto; Trio: Animato
Rondo: Poco Allegretto e grazioso

Mr. SHAHAM, Ms. RAYKHTSAUM, Mr. ZARETSKY, Ms. MATSUSAKA, Mr. YOUNG, and Mr. KATZ

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Notes

Franz Schubert (1797-1828) began two trios for the combination of violin, viola, and cello, both in the key of B-flat. The first was composed, though left incomplete, in September 1816; the second, his only finished string trio, followed it exactly a year later. Both were among the many Schubert works that remained almost entirely unknown after the composer's premature death. The earlier trio, D.471, remained unpublished until 1890. It is a relatively unprepossessing work illustrating the kind of lighthearted chamber music that Schubert wrote in his youth, largely for use in the circle of his family and friends, where active music-making was a regular pastime. Yet it also seems to be aiming at a rather more elevated style, and it is probably significant that Schubert wrote it at about the same time as an overture in B-flat, in which he was consciously trying on

Beethovenian wings. (The chamber work and the overture grow out of a similar Allegro theme.) Lyrical throughout, and covering a remarkably wide range of emotion, the completed movement shows the young genius—not yet out of his teens—aiming at a very high mark indeed. After completing the Allegro, Schubert wrote only a few bars of a slow movement marked "Andante sostenuto" and then—for reasons unknown—dropped the work. He never returned to it again.

* * * * *

Born in the former Soviet Union, **Jakov Jakoulov** (b.1958) has been collaborating with Boston Symphony Orchestra violist Michael Zaretsky for many years. In addition to the present work, which receives its world premiere this evening, Jakoulov has written several works for Zaretsky, including his Viola Concerto No. 2, which the violist performed here during the Festival of Contemporary Music in 2003. Zaretsky has also recorded Jakoulov's Viola Sonata and his *Stylistic Reminiscences of Glinka's Valse-Fantaisie*, both dedicated to the violist.

Jakoulov grew up with music; his mother was a Romanian gypsy, a classically trained singer who toured with one of the very successful government-organized gypsy folk music and dance troupes that entertained throughout the country. His Jewish-Armenian father was a violinist trained at the Moscow Conservatory. Because of political complications and peripatetic lifestyles, Jakoulov was sent to live with his grandmother in Moscow, where he had music lessons that eventually encompassed piano, theory, counterpoint, and composition at the Gnesin Music Academy. He attended the Moscow Conservatory like his father, and began performing professionally at fourteen. As he got older his widely varied experience included playing in gypsy ensembles and Jewish groups, conducting a small circus ensemble, and performing with an orchestra for news broadcasts. As a composer he began writing for the Moscow Artistic Theater and for



films and television. He traveled extensively within the country and, from 1987, throughout Europe, eventually "unofficially emigrating" from his home country. He came to the United States and earned his doctorate at Boston University, and lives now in Newton, Massachusetts, where his eclectic musical pursuits continue.

Jakoulov has recently enjoyed numerous significant performances of his music. In 2003 the premiere of his *Gypsy Concerto* for violin and orchestra was given by the Dallas Symphony with its concertmaster Emanuel Borok as soloist and Andrew Litton conducting. Last year Borok repeated the work in London with the New European Strings, during the Under the Tuscan Sun Festival in Cortona, Italy, and with the Fort Worth Symphony. His ballet *All at Once*, commissioned by the Anna Myer Dance Company, was performed by the Juilliard Orchestra in September 2004 and at the Boston Ballet with the New England String Ensemble under Susan Davenny Wyner this past May. His large-scale *Narek*, for male voices and an ensemble including Armenian folk instruments, was commissioned by the Bachanalia Festival Orchestra and first performed this past spring in New York City. He has also released three discs of piano improvisations.

Chant for viola and cello is the second completed piece in a projected series of five similarly titled string duos; the first, for cello and double bass, dates from 1997. When performed as a group, the arc of the series would begin low and end high: the first movement will be for two double basses; the second (the piece from 1997) for cello and bass; the third the present work for viola and cello; the fourth for violin and viola, and the fifth for two violins.

This *Chant* begins with viola alone, establishing the basic character of the piece as tangible, earthy, even primeval. The texture of the work ranges widely, with some passages, dense with double stops in both instruments, sounding nearly like a string quartet, others like the more straightforward duo between viola and cello, and yet others featuring one or the other instrument in virtuosic aria. Throughout, the engagement of the performers with their instruments and the music is direct and physical—a stance that obtains throughout most of Jakoulov's intensely felt music. *Chant* is dedicated to Michael Zaretsky in honor of his birthday, August 12, 2005 (today).

* * * * *

The B-flat sextet is the earliest chamber music work of **Johannes Brahms** (1883-1897) to be heard in performance with any frequency. (The B major trio, published as Opus 8, is typically performed today in the composer's revision of 1891.) It is also Brahms's earliest work for strings alone. As such, it is striking in its conscious avoidance of anything that might summon up the memory of Beethoven, whose shade Brahms felt to be haunting him so overpoweringly. First, this Opus 18 (unlike Beethoven's) is not a string quartet; it exploits a medium Beethoven himself never used. Further, Brahms states his opening theme in a sonority that is quite unobtainable from a string quartet: the tune is stated in a cello while another cello provides the bass, and a viola sandwiched between them provides the accompaniment. After a single phrase the two violins enter, but now there are *five* instruments, not four, and before long the second viola joins in. Brahms insisted that even a listener with his eyes shut would know at once that this is not in

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.

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any way a reworking of a medium that Beethoven had worked so well.

It is hard to know when the work was composed, since Brahms's lifelong habit of revision and keeping a work to himself until he was satisfied meant that many compositions were written long before they were published. He finished it in the autumn of 1860, but it may have been underway for a year or more before that, during which time he was engaged for three months of each year in the princely court of Detmold. There he received a quarterly salary sufficient to let him live modestly for the rest of the year, and he had plenty of free time to compose. The sextet is fresh and relaxed, though tinged with resignation, and redolent of the magnificent surrounding forest in which Brahms took lengthy strolls.

The exposition is in most respects traditional, but a magical harmonic shift lifts us briefly to a different world; it closes with a passage that sounds altogether Viennese (though Brahms had not yet visited the city that would eventually be his lifelong home). The second movement is a set of variations in D minor that allows Brahms to ring all sorts of imaginative changes on the varied ways of scoring six stringed instruments. Scherzo and Trio are both energetic, almost Beethovenian in their exuberance. The finale is a melodious rondo, lyrical rather than dramatic (probably on the model of Schubert), though with vigorous outbursts from time to time and an animated rush to the end.

—Notes by Steven Ledbetter (Schubert, Brahms)
and Robert Kirzinger (Jakoulov)

ARTISTS

For a biography of **Gil Shaham**, see page 39.

BSO violinist **Aza Raykhtsaum** was born in Leningrad and began studying the piano when she was five, taking up the violin a year later at the suggestion of her teacher. Ms. Raykhtsaum majored in violin at the Leningrad Conservatory, where she studied with the renowned Ryabinkov, subsequently becoming concertmaster of the Leningrad Conservatory Orchestra and a first violinist in the Leningrad Philharmonic. In 1980 she immigrated to the United States, after which she joined the Houston Symphony as a first violinist and then became a member of the Boston Symphony Orchestra in 1982. She has appeared as soloist in the Glazunov Violin Concerto with the Boston Pops Orchestra under the direction of John Williams. In addition to teaching privately, Ms. Raykhtsaum performs chamber music frequently in the Boston area with her husband, BSO principal cellist Jules Eskin.

Born in the Soviet Union in 1946, violist **Michael Zaretsky** studied originally as a violinist at the Central Music School in Moscow and at the Music College of the Moscow State Conservatory. In 1965 he continued his education as a violist at the Moscow State Conservatory. In 1972 he immigrated to Israel, where he became principal violist of the Jerusalem Broadcasting Symphony Orchestra and a soloist of Israeli Radio. In 1973 he auditioned for Leonard Bernstein, who helped him obtain an immigration visa to the United States and brought him to Tanglewood. There, while a Fellow of the Tanglewood Music Center, he successfully auditioned for the BSO, which he joined that fall. An established soloist and chamber musician, Mr. Zaretsky has been soloist with the Boston Pops Orchestra and other orchestras

BSO violist Michael Zaretsky will sign copies of his compact discs, including his recent CD of the Bach Cello Suites as performed on viola, on Friday evening, August 12, under the Ozawa Hall colonnade from just after that night's Prelude Concert until 7:30 p.m., and on Sunday afternoon, August 14, at the tent near the Tanglewood Main Gate, from noon until 2 p.m.

in North America. Elected to the Pi Kappa Lambda Chapter of the National Music Honor Society for his achievement in teaching, he currently teaches at the Boston University School of Music and the Longy School of Music. Mr. Zaretsky's most recent release on the Artona label is of the six Bach cello suites as transcribed for viola. Previous Artona releases include a Bach album with harpsichordist Marina Minkin and two discs with pianist Xak Bjerken: "Black Snow," including music of Shostakovich, Glinka, and Jakov Jakoulov; and "Singular Voices," a Brahms/Schumann disc including the two Brahms viola sonatas, Brahms's Two Songs for contralto, viola, and piano (with mezzo-soprano Pamela Dellal), and Schumann's *Märchenbilder* for viola and piano.

Violist **Kazuko Matsusaka** joined the Boston Symphony Orchestra in August 1991. From 1987 to 1990 she was a member of the Pittsburgh Opera Orchestra, the Pittsburgh Ballet Theater, and the Pittsburgh New Music Ensemble. Ms. Matsusaka studied violin with Josef Gingold at the Indiana University School of Music. A Tanglewood Music Center Fellow in 1985, she holds a bachelor of music degree from Hartt College of Music/University of Hartford, where she studied violin with Charles Terger, and a master of music degree from the State University of New York, where she studied viola with John Graham. In 1988 she was awarded a special jury prize at the Lionel Tertis International Viola Competition. Ms. Matsusaka has been soloist with the Central Massachusetts Symphony, the Newton Symphony

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Orchestra, and the Boston Pops Orchestra. A prizewinner in the Fischoff National Chamber Music Competition, she has also participated in the Norfolk Music Festival and the Yellow Barn Music Festival.

A native of Israel, cellist **Mickey Katz** joined the Boston Symphony Orchestra in September 2004, having previously been principal cellist of Boston Lyric Opera. Mr. Katz has distinguished himself as a solo performer, chamber musician, and contemporary music specialist. His numerous honors include the Presser Music Award in Boston, the Karl Zeise Prize from the BSO at Tanglewood, first prizes in the Hudson Valley Philharmonic Competition and the Rubin Academy Competition in Tel Aviv, and scholarships from the America Israel Cultural Foundation. A passionate performer of new music, he premiered and recorded Menachem Wiesenberg's Cello Concerto with the Israel Defense Force Orchestra and has worked with composers Elliott Carter, György Kurtág, John Corigliano, Leon Kirchner, and Augusta Read Thomas in performing their music. A 2001 Tanglewood Music Center Fellow, he was invited back to Tanglewood in 2002 as a member of the New Fromm Players. An active chamber musician, he has participated in the Marlboro Festival and Musicians from Marlboro tour, collaborating with such distinguished players as Pinchas Zukerman, Tabea Zimmermann, Kim Kashkashian, and Gilbert Kalish. A graduate of the New England Conservatory of Music, he completed his mandatory military service in Israel as a part of the "Distinguished Musician Program," playing in the Israel Defense Force String Quartet, performing throughout Israel in classical concerts and in many outreach and educational concerts for soldiers and other audiences.

Cellist **Owen Young** joined the BSO in August 1991. A frequent collaborator in chamber music concerts and festivals, he has also appeared as concerto soloist with numerous orchestras. Mr. Young has performed frequently with singer/songwriter James Taylor, including the nationally televised recorded concert "James Taylor Live at the Beacon Theatre" in New York City. He is on the faculties of the Boston Conservatory, the New England Conservatory Extension Division, and the Longy School of Music, and is active in Project STEP (String Training and Education Program for students of color) and the BSO's Boston Music Education Collaborative. From 1991 to 1996 he was a Harvard-appointed resident tutor and director of concerts in Dunster House at Harvard University. A *cum laude* graduate of Yale University with both bachelor's and master's degrees from Yale, Mr. Young was a Tanglewood Music Center Fellow in 1986 and 1987. After winning an Orchestra Fellowship in 1987, he played with the Atlanta Symphony in 1988 and with the Boston Symphony in 1988-89. He was a member of the New Haven Symphony in 1986-87 and of the Pittsburgh Symphony from 1989 until he joined the BSO in 1991.

SATURDAY-NIGHT AND SUNDAY-AFTERNOON PRELUDE CONCERTS AT TANGLEWOOD

We call to your attention that, in addition to the Friday-night Prelude Concerts performed each week by members of the Boston Symphony Orchestra and guest artists, there are also Saturday-night and Sunday-afternoon Prelude Concerts offered by the Tanglewood Music Center in Ozawa Hall at 6 p.m. on Saturdays and at 1 p.m. on Sundays. Just as for the Friday-night Prelude Concerts, admission to the TMC Prelude Concerts on Saturdays and Sundays is free of charge to those holding a ticket for the orchestral concert that follows on those days in the Shed, with seating for the Preludes available on a first-come, first-served basis.




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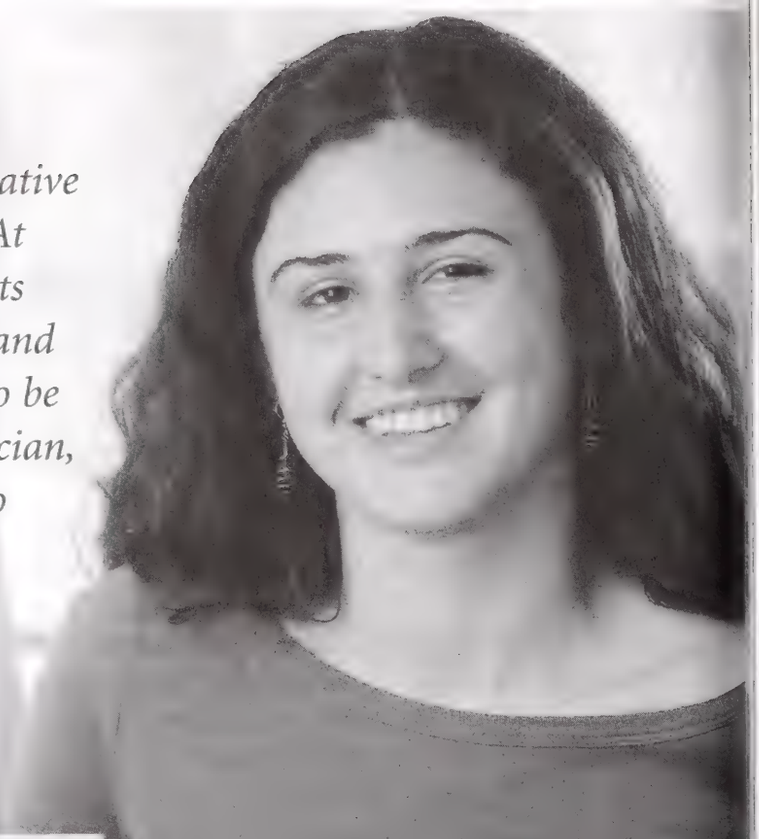
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Friday, August 12, at 8:30

RAFAEL FRÜHBECK DE BURGOS conducting

Please note that cellist Truls Mørk has regretfully had to cancel his appearance in this concert because of illness. We are fortunate than Jian Wang was available at short notice to appear as cello soloist in tonight's performance of Strauss's "Don Quixote."

Jian Wang



Jian Wang began to study the cello with his father at four. While a student at the Shanghai Conservatory, he was featured in the documentary film "From Mao to Mozart: Isaac Stern in China." It was Mr Stern's encouragement and support that paved the way for him to go to the United States; in 1985 he entered a special program at the Yale School of Music, where he studied with Aldo Parisot. During 2005-06, Jian Wang will perform with the NHK Symphony under Ashkenazy, the Detroit Symphony led by Neeme Järvi, the Danish National Radio Symphony under Lazarev, and the Orchestre Philharmonique de Radio France with Chung, as well as make his debut tour of Australia followed by a return visit to the Malaysian Philharmonic Orchestra. His recording of the Bach Cello Suites was released by Deutsche Grammophon in 2005; during 2005 and 2006 he is performing this repertoire throughout the United States, Europe, and the Far East. Jian Wang's first professional engagement was in 1986, at New York's Carnegie Hall. Since then he has embarked on an international career, early highlights including concerts with the Mahler Youth Orchestra (Claudio Abbado conducting) and the Royal Concertgebouw Orchestra (with Chailly, in Amsterdam and on tour in China). He has since performed with many of the world's leading orchestras, including the Philadelphia, Cleveland, and Minnesota orchestras, the Chicago Symphony, Hong Kong Philharmonic, Zurich Tonhalle, Stockholm Philharmonic, Rome's Santa Cecilia, the Hallé Orchestra, Scottish Chamber Orchestra, Mahler Chamber Orchestra, and the National Orchestra of France, with such conductors as Dutoit, Krivine, Sawallisch, Berglund, and Eschenbach. Jian Wang has also performed at many festivals throughout the world, as both soloist and chamber musician. These have included Verbier in Switzerland, Miyazaki in Japan, Aldeburgh in the UK, and Tanglewood and Mostly Mozart in the United States. He has an exclusive contract with Deutsche Grammophon, his most recent releases being a Baroque album with the Camerata Salzburg and the Bach Cello Suites. He has also recorded the Brahms Double Concerto with the Berlin Philharmonic, Claudio Abbado, and Gil Shaham; the Haydn concertos with the Gulbenkian Orchestra under Muhai Tang; Messiaen's *Quartet for the End of Time* with Chung, Shaham, and Meyer; and Brahms, Mozart and Schumann chamber music with Pires and Dumay. His instrument is graciously loaned to him by the family of the late Mr. Sau-Wing Lam. Jian Wang's only previous Tanglewood appearance was in a July 2000 performance of Messiaen's *Quartet for the End of Time* with violinist Gil Shaham, clarinetist Paul Meyer, and pianist Garrick Ohlsson. He makes his Boston Symphony debut with tonight's concert.

NOTES ON THE PROGRAM

Manuel de Falla (1876-1946)
El retablo de Maese Pedro (*Master Peter's Puppet Show*)

First performances: (concert performance) March 23, 1923, Teatro San Fernando, Seville; (staged performance) June 25, 1923, at the home of Princesse Edmond de Polignac, who in October 1918 had extended to Falla the original commission that resulted in this work (see below). *Only previous BSO performances*: February 2005, Rafael Frühbeck de Burgos cond.; Awet Andemicael, soprano (The Boy), Peter Bronder, tenor (Master Peter), Jonathan Lemalu, baritone (Don Quixote), Bob Brown Puppets. *This is the first Tanglewood performance of "Master Peter's Puppet Show."*

In 1907, at the age of thirty-one, Manuel de Falla left his home in Spain for Paris, to study new styles of music and to obtain a premiere for his opera, *La vida breve*.



During his extended stay, he not only studied Impressionist works, he also became close friends with many of the most prominent artists of his generation, including Maurice Ravel, Claude Debussy, Igor Stravinsky, Sergei Diaghilev, and the Spanish pianist Ricardo Viñes.

During those formative years in Paris, Falla's mature compositional style emerged as a conflation of the folk and popular styles of his native Spain, and the advanced harmonic, orchestrational, and developmental techniques of the French Impressionists. In 1914 the outbreak of World War I forced Falla to return to Spain. By that time, his opera had been premiered to rave reviews, and his work was in high demand. He had become an internationally respected composer, and even after his departure from France, his relationships with artists and patrons in Paris remained strong.

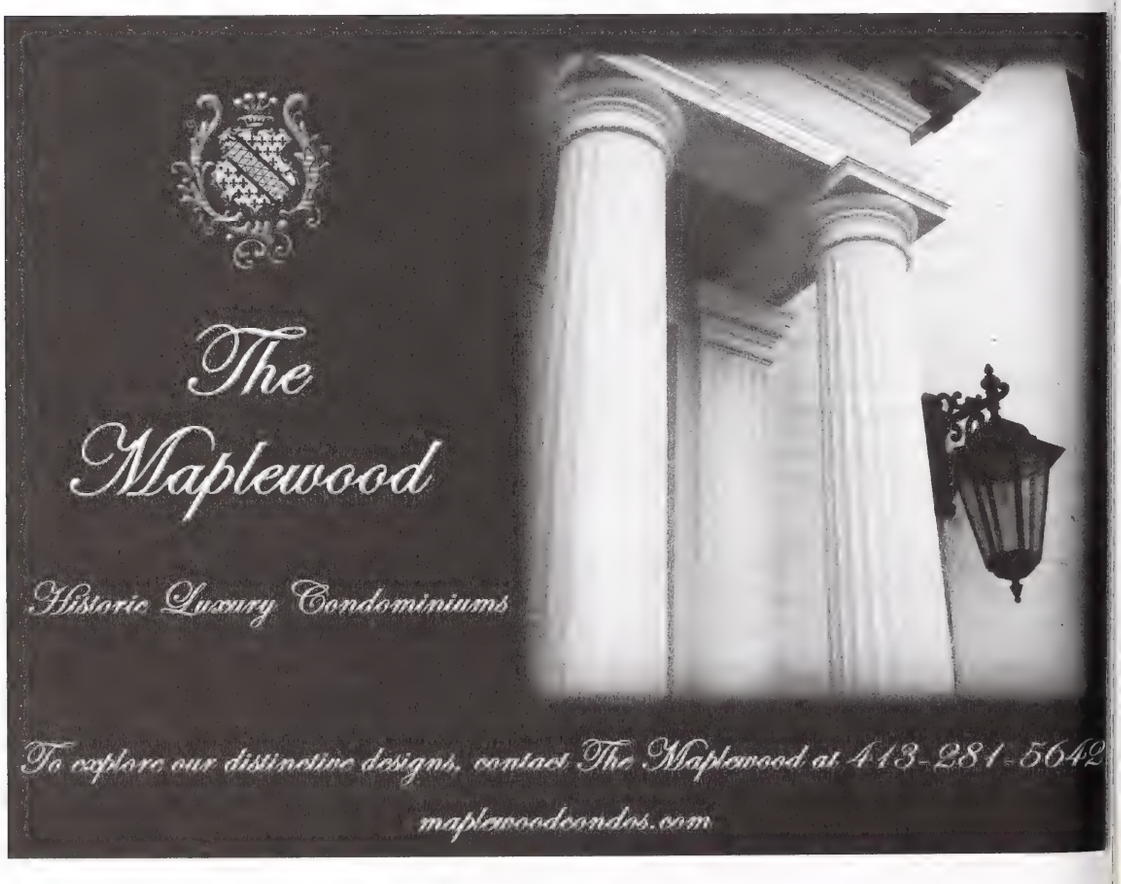
One such patron was the influential Princesse Edmond de Polignac (*née* Winnaretta Singer), whose salon was frequented by many of the outstanding artists, musicians, and intellectuals of European society. She was a generous benefactress who commissioned many groundbreaking works including Stravinsky's *Renard* and Erik Satie's *Socrates*. In October 1918, she commissioned Falla to write a small-scale stage work for her own private theater. Among her specifications was that the composer should write his own libretto in order to ensure complete control over the artistic integrity of the work. Falla eagerly accepted the commission, and the result was *El retablo de Maese Pedro*. He chose as his subject the puppet theater episode from Book II of Miguel Cervantes' *Don Quixote*. Due to a demanding composition schedule and the death of both his parents, the work was not completed until 1923. The piece was officially premiered later that year at the Princess' private theater, with Stravinsky and Picasso in attendance, as well as Ricardo Viñes manipulating one of the puppets and Wanda Landowska performing on the harpsichord.

The puppet theater episode is one of the most interesting and complex stories in Cervantes' *Don Quixote*. In Chapters 25 and 26 of Book II, Don Quixote and Sancho Panza arrive at Maese Pedro's marionette theater, where a performance of the chivalric medieval tale of "The Liberation of Melisendra"—a story that would have been familiar to Cervantes' audience—is about to begin. The tale is narrated by a young boy, called a *trujamán*, or interpreter. In it, Melisendra, wife of the valiant knight Don Gayferos, is imprisoned in a tower by the Moors. At the urging of Charlemagne, Don Gayferos rides to the city of Sansueña to free her. The couple flees toward Paris on horseback, with the Moorish King's army in hot pursuit. Don Gayferos defeats the Moorish armies

and the couple enters Paris in triumph.

In Cervantes' version, however, Don Quixote intervenes in the story. While watching the marionettes act, he suffers one of his "episodes," and believing what he sees in front of him to be "real," he draws his sword and attempts to save Melisendra and her husband from the Moors. In so doing, he destroys the puppet theater. Later, in a moment of lucidity, Don Quixote realizes what he has done and agrees to reimburse Maese Pedro for the damage he has done to the theater. Interestingly, although Falla's libretto incorporates large sections of Cervantes' story intact, Falla chose to end his piece at the point where Don Quixote destroys the theater, omitting the final scene of restitution. Falla's version thus removes any clear demarcation between Don Quixote's idealistic vision and the "reality" of the puppet play. Falla's use of harmony helps to underscore this ambiguity. For example, during the puppet show, Don Quixote interrupts the *trujamán*'s recitation several times and demands that he speak the "truth." When Don Quixote does so, Falla gives him a musical line that is non-modal, consonant, and with straightforward functional harmony, rendering his utterances less ambiguous tonally than those sections before and after his interruptions.

Falla included very specific staging directions in the score for this unique theatrical work. On stage, Falla envisioned that small marionettes would enact the story of Melisendra, Don Gayferos, and the Moors, but in a remarkable twist, he also insisted that all the characters on stage watching the puppet show, including Maese Pedro, Don Quixote, and Sancho Panza, be puppets as well. These spectators in the puppet theater were to be life-sized, emphasizing the original novel's play within a play technique. The three voices, those of Don Quixote, Maese Pedro, and the *trujamán*, were to be stationed in the orchestra. Unfortunately, Falla had to modify his original plan because of the difficulty of constructing a double theater at the Princess' salon; nonetheless, his original



intention was to emphasize the separation of Cervantes' characters from the audience. As listeners and spectators of *El retablo de Maese Pedro*, we are thrice removed from the action on stage. Falla's staging consequently reflects and perhaps amplifies one of the central themes of Cervantes' work, namely its exploration of the nature of reality and truth.



A 1932 photo of Falla shaking hands with a Don Quixote puppet

When the work was first premiered, it was not just the staging that critics so admired, but also Falla's musical treatment of the literary episode. Falla's music was immediately hailed as a great classic, a masterpiece, but more importantly a true homage to Cervantes. In preparing to compose the piece, Falla had immersed himself not only in the music of Cervantes' time (the sixteenth and early seventeenth centuries), but also in the different scale-forms of the Middle Ages. He wished to evoke different periods of music—one reflecting the medieval tale itself and the other reflecting Cervantes' renaissance work—thus mirroring the literary episode's intertwining of the worlds of both Don Quixote and Melisendra. Both styles were seamlessly presented with a unique orchestration employing 20th-century harmonic language.

True to Cervantes' own technique of borrowing material and then parodying it (as shown in his treatment of the Melisendra tale itself), Falla absorbed material then transformed it into an evocation of bygone eras. With the exception of one or two melodies, Falla did not quote the music he studied directly, but rather colored it with his ingenious use of scales and older musical forms usually associated with ancient music.

The opening Sinfonia, for example, is based on traditional Baroque *concerto grosso* principles. Within that form, however, the music often abruptly shifts from C major to other modalities, a very 20th-century technique. Listeners may also notice that when the Sinfonia is interrupted by Maese Pedro's announcement that the play is about to begin, the instruments sound a very dissonant A major against an E-flat major chord,

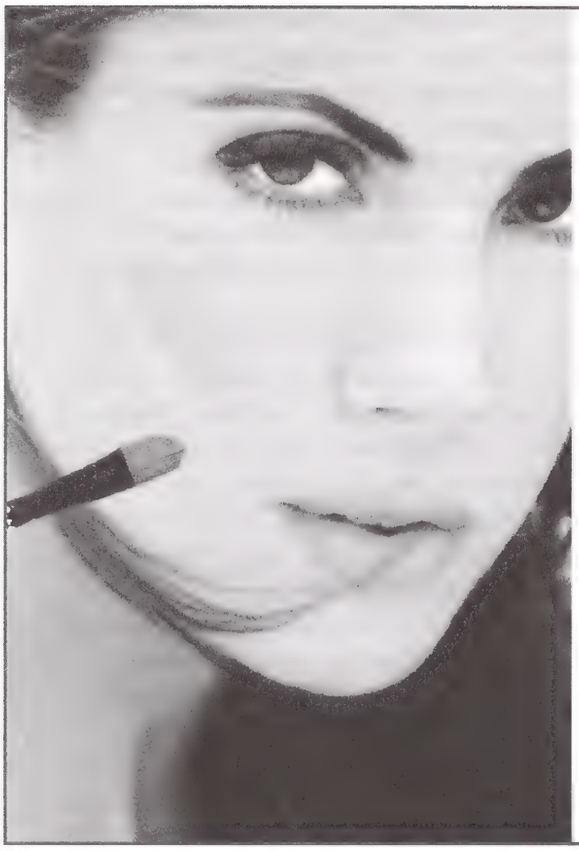
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evoking the "wrong note" style of 20th-century neoclassicism.

Falla also chose, within the context of modern orchestration, to use instruments (such as the harpsichord and the harp-lute) and orchestration that were normally considered to be part of an older sound-realm. For example, in the quiet, plaintive section entitled "Melisendra," Falla uses winds and strings in their lowest registers coupled with muted trumpets, a coloristic gem of orchestration; but this contemplative moment is interrupted by the flute using the modern technique of flutter-tongueing.

The vocal parts of the work also intertwine modern and traditional styles. In contrast to the relatively straightforward parts for Don Quixote and Maese Pedro, the *trujamán*'s lines evoke an earlier era. That part, written for a boy and usually accompanied by harpsichord, is often monotone and clearly evokes the medieval recitational style of delivery. Moreover, Falla left detailed instructions as to the quality of the voice that was appropriate for the scene. He insisted that the boy's voice be "nasal and rather forced—the voice of a boy shouting in the street, rough in expression and exempt from all lyrical feeling." In this way, Falla attempted to capture the cry of the boys who would recite the news in the town squares of the rural villages in Spain.

Falla's techniques of staging, orchestration, and composition combine to illuminate the most important underlying theme of *Don Quixote* itself, namely, the nature of reality and "truth." *El retablo de Maese Pedro* pays homage to Cervantes' original and also presents a compelling 20th-century perspective of the timeless questions originally presented in the novel.

—Elizabeth Seitz

Richard Strauss (1864-1949)
Don Quixote, Fantastic Variations on a theme of knightly character, Opus 35

First performance: March 8, 1898, Gürzenische Städtische Orchester of Cologne, Franz Wüllner cond. *First BSO performance*: February 1904, Wilhelm Gericke cond.; Rudolf Krasselt, cello soloist. *First Tanglewood performance*: August 3, 1940, Serge Koussevitzky cond.; Gregor Piatigorsky, cello; Jean LeFranc, viola. *Most recent Tanglewood performance*: July 6, 2001, Seiji Ozawa cond.; Mstislav Rostropovich, cello; Steven Ansell, viola.

The virtuoso score of *Don Quixote* is tremendously theatrical and filled with cacophonous moments that depict the "madness" of the protagonist and the futility of the Don's ill-conceived adventures. Strauss referred to the work as a "battle of *one* theme against nullity" and admitted that his musical structure had taken "variation form *ad absurdum* and showered tragicomic frivolity upon it." He completed the score in 1897 in Munich, and it was premiered in Cologne on March 8, 1898, to angry critical reception. But Strauss had already endured acid commentary about *Don Juan* and *Death and Transfiguration* from Viennese critical patriarch Eduard Hanslick, and he seemed good-naturedly stoic about this new onslaught. In fact, Strauss enjoyed immensely the oddities of his own composition, and wrote to his mother after a Hamburg performance of April 5, 1900, about the "brilliant" horn players who used empty beer bottles as mutes, noting with special relish the good time he had personally had at that performance. Still, he was keenly aware of the difficulty of these very same passages, remarking to his father after a December 5, 1898, performance in Berlin how unusual the horns, trumpets, trombones, and tubas had found their muted passages.



Don Quixote opens with the flutes and the oboes in a kind of fanfare, somewhat askew for not having been "properly" annunciated by the brass. Still, the "knightly" character

of the main theme is clear in the distinctive triplet that immediately leaps upward, followed by the second theme in the violins and violas. Muted trumpets sneer at such pomposity, and brass and cymbals lead to the introduction of the solo cello. The ten musical variations on these themes follow Cervantes, even though Strauss reordered the episodes from the novel. But the work is also and perhaps primarily a character study, for which a precise program is unnecessary. Nevertheless, it is frankly pictorial and gestural. Especially noteworthy moments include the episode of the sheep (Variation II), whose bleating is mimicked by flutter-tonguing winds and brass; the liturgical chant of the muted brass (Variation IV), illustrating Quixote's encounter with a group of penitents whose image of the Virgin he mistakes for a damsel in distress; and the flight through the air (Variation VII) marked by the wind machine and harp *glissandi*. The solo cello part is profoundly and deliberately difficult, meant to serve a multi-dimensional character whose chasing of windmills is itself both futile and difficult. And while performance of *Don Quixote* has become a badge of honor for the modern cellist, a proof of technical virtue, it demonstrates far more the performer's ability to communicate the pathos of Don Quixote and his tragic, yet bittersweet demise.

—From notes by Helen M. Greenwald

RICHARD STRAUSS'S "DON QUIXOTE": The Variations

The **Introduction** depicts a certain elderly gentleman of La Mancha reading romances, tales of knightly derring-do in the service of beautiful, pure, and helpless ladies. Harmonic sideslips hint that our hero's hold on reality is tenuous at best. After the solo oboe introduces us to the feminine ideal of our knight-to-be, his imagination carries him farther from the world of reality. Something snaps; he has gone mad. Here Strauss brings in the solo cello to present the actual **Theme** (*Moderato*), the first part of which is labeled



"The Knight of the Doleful Countenance"; a countersubject is labeled "Sancho Panza," the loquacious manservant. **Variation I** (*Comodo*) recounts the familiar episode of the "giants" that are in fact windmills. The huge vanes revolve imperturbably. The Don races at them headlong and is tumbled to the ground. **Variation II** (*Warlike*) is the Don's attack on the stronger of two armies about to do battle. They are, however, really a flock of sheep, whose bleating fills the orchestra. **Variation III** (*Moderato*) represents the endless debates between the Don and Sancho. Then, in a radiant pendant to their conversation, the knight tells of his visions and dreams, in a passage filled with warmth and tender lyricism.

Variation IV (*Somewhat broader*) has Don Quixote attacking a procession of penitents carrying a sacred image of the Madonna, whom he takes to be a kidnapped maiden. Quixote is soon sprawled on the ground, and can rise only with difficulty. **Variation V** (*Very slowly*) deals with the Don's state of mind; a few fragments of one of his themes (on the solo cello) intertwine with that of his beloved Dulcinea. In **Variation VI** (*Fast*), Sancho, under orders to bring Dulcinea to receive the knight's homage, claims that three girls riding on donkeys are the Lady Dulcinea and two attendants. Strauss's jaunty tune in the oboes conjures up the hearty country wench reeking of garlic. When the Don attempts to address her in his most courtly manner, the girls ride away as fast as they can, leaving him in utter confusion. **Variation VII** (*A little calmer than the preceding*) is a virtuoso exercise in orchestration. Don Quixote and Sancho, blindfolded and seated on a wooden horse, are told they will fly through the air to a lady in great distress. But the horse never leaves the ground, as indicated by the earthbound, pedal-point D in the bass instruments of the orchestra. **Variation VIII** (*Comodo*) depicts a journey by boat that almost ends in tragedy but closes with a quiet prayer of thanks for removal from danger.

Variation IX (*Fast and stormy*) has the Don chasing off two Benedictine monks whom he takes to be magicians. In **Variation X** (*Much broader*), a gentleman from Don Quixote's own village, concerned about the old man's condition, defeats him in battle, exacting from him a promise to refrain from knight-errantry for a year. Don Quixote makes his slow journey home. Now the clouds in his mind begin to clear away. A radiant A major chord—dominant of the home key of D—leads directly to the **Finale** (*Very calm*), a warm new version of Don Quixote's basic theme (solo cello), which leads gradually to the onset of death pangs. The cello recalls the principal ideas associated with the Don. Following his death, the orchestra adds its quiet *requiescat*.

—From notes by Steven Ledbetter

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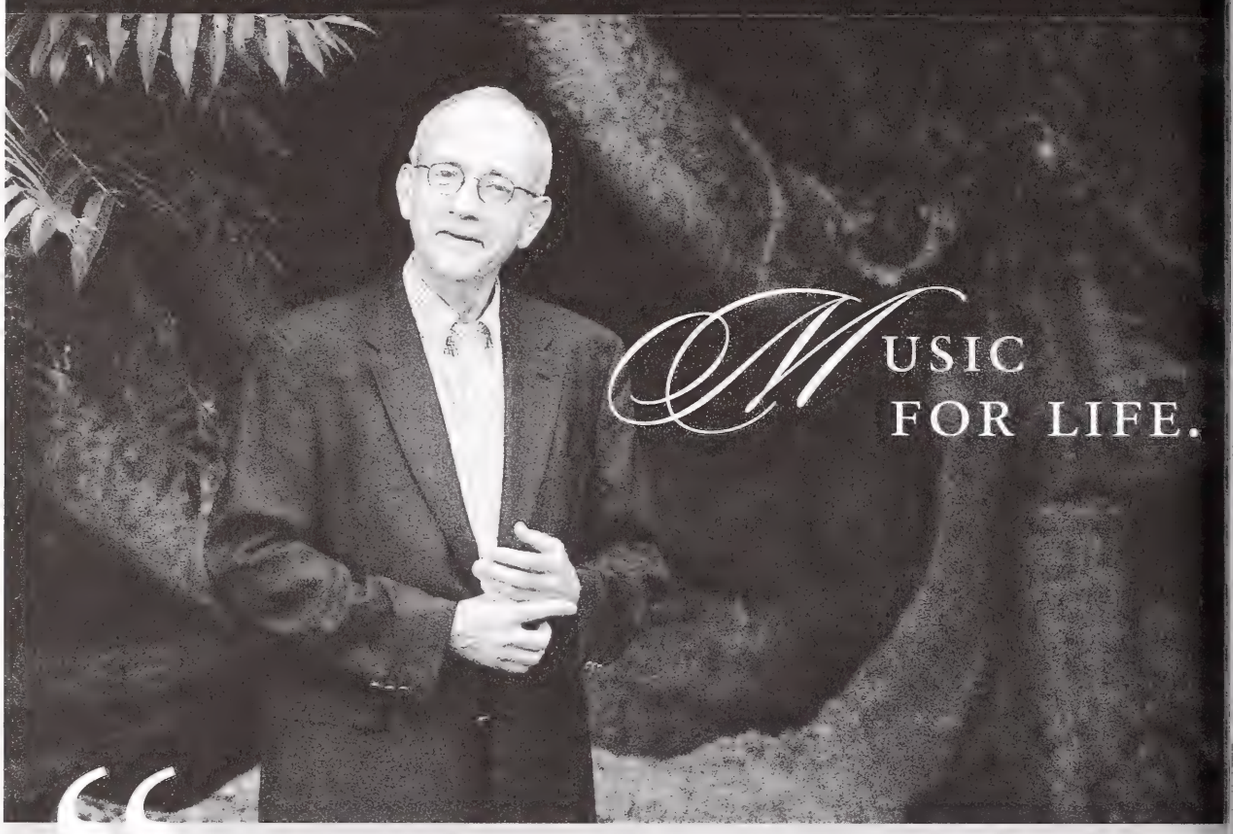
Rafael Frühbeck de Burgos



Rafael Frühbeck de Burgos was born in Burgos in 1933. He studied violin, piano, theory, and composition at the conservatories of Bilbao and Madrid, followed by conducting classes at Munich's Hochschule für Musik, where he graduated *summa cum laude* and earned the Richard Strauss Prize. He has held conducting posts with the Bilbao Orchestra, the Madrid National Orchestra, the Düsseldorf Symphony Orchestra, and the Montreal Symphony Orchestra. In 1998 he was named emeritus conductor of the Madrid National Orchestra. He was chief guest conductor of the National Symphony Orchestra in Washington, D.C., and of the Nippon Yomiuri Orchestra, and was named honorary conductor of the latter in 1991. He was also chief conductor of the Vienna Symphony Orchestra, general music director of the Deutsche Oper Berlin, and permanent conductor of the Berlin Radio Symphony Orchestra. Since September 2001 he has been chief conductor of the Orchestra Sinfonica Nazionale della RAI Torino. Since his debut with the

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Walter Piston Society member **JOHN W. ERWIN** is President of the Fund f New Performance/Video, New York, and Director of the Prague-based Stories Exchange Project: an ongoing experiment in using the arts to he reconcile ethnic conflict throughout the world. His books include *Lyric Apocalypse, Annunciations to Anyone,* and the forthcoming *Emperors W* dedicated to his newborn granddaughter, Iris Helena.

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Philadelphia Orchestra, he has conducted all of the major American orchestras. He is also a regular guest conductor of the Berlin Philharmonic, the Munich Philharmonic, and the Hamburg Philharmonic, as well as various German Radio orchestras, the Gewandhaus Orchestra of Leipzig, and the five major London orchestras. He conducts frequently in Italy, Switzerland, France, Sweden, Norway, Denmark, and Finland, also conducts the Israel Philharmonic and the major Japanese orchestras, and has led more than 100 symphony orchestras worldwide. He has toured extensively with the London Philharmonic, the London Symphony, the Spanish National Orchestra, and the Stockholm Radio Symphony Orchestra. His discography includes more than 100 albums for EMI, Decca, Spanish Columbia, Deutsche Grammophon, Orfeo, Nimbus, and Collins Classics. His recordings of Mendelssohn's *Elijah* and *Paulus* and the complete works of Manuel de Falla are considered classics. Among Rafael Frühbeck de Burgos's numerous honors are the Grand Cross of Civil Merit and the 'Encomienda de la Orden de Alfonso X el Sabio, the Gold Medal of the City of Vienna, the Gold Medal of Merit from the Austrian Republic, and the Gold Medal from the Gustav Mahler International Society in Vienna, to name a few. Since 1975 he has been a Numerary Member of the Royal Academy of Fine Arts of San Fernando in Madrid. Apart from his regular concerts with the RAI Orchestra of Turin, future commitments include the orchestras of Pittsburgh, Montreal, New York, Paris, London's Philharmonia, the London Symphony, and the Orchestra of La Scala in Milan. Rafael Frühbeck de Burgos made his BSO debut in concerts in Providence and at Symphony Hall in January 1971. In recent years he has been a frequent podium guest in Boston and also at Tanglewood. He conducts both the BSO and the Tanglewood Music Center Orchestra here this summer and returns to the Symphony Hall podium in April 2006 for an all-Mozart program and performances of Berlioz's *Requiem*.

Truls Mørk



Cellist Truls Mørk has performed throughout the world with such leading orchestras as the Berlin Philharmonic, the Orchestre de Paris, the Royal Concertgebouw of Amsterdam, the London Symphony, BBC Symphony, Tonhalle Zürich, Oslo Philharmonic, London Philharmonic, Munich Philharmonic, and all of the major U.S. orchestras. Current and recent appearances include the Munich Philharmonic, Oslo Philharmonic, Royal Concertgebouw, Los Angeles Philharmonic, Philadelphia Orchestra, BBC Symphony, Philharmonia, Staatskapelle Dresden, Symphonieorchester des Bayerischen Rundfunks, Cleveland Orchestra, and Swedish Radio Symphony Orchestra. This summer he tours the Far East and Australia giving concerts with the NHK Symphony, Hong Kong Philharmonic, and the Sydney and Melbourne symphony orchestras. He performs and records Beethoven's Triple Concerto with Gil Shaham and Yefim Bronfman with the Zurich Tonhalle and David Zinman, and records the Beethoven Septet with Gil Shaham and members of the Tonhalle. Truls Mørk is a committed performer of contemporary music; recent concerts have included the world premieres of concertos by Krzysztof Penderecki and Hafliði Hallgrímsson as well as the German and Netherlands premieres of Aaron J. Kernis's *Colored Field*. He will premiere the Matthias Pintscher Concerto with the Orchestre de Paris in February 2006; he will give the UK premiere with the London Philharmonic and the U.S. premiere with the Cleveland Orchestra. A dedicated chamber musician, in addition to his regular recitals worldwide Truls Mørk arranged the "Sixty Degrees North" series at the Concertgebouw Amsterdam. Following the success of their recent U.S. tour with appearances in Detroit, Chicago, and New York, the trio of Mørk, Shaham, and Bronfman are planning further dates in the U.S. and Asia. This past season Truls Mørk toured the U.S. with Kathryn Stott and Europe with Stephen Kovacevich. An exclusive Virgin Classics artist, he has recorded the cello concertos of Shostakovich (nominated for a Grammy), Dvořák, Elgar, Dutilleux, and Miaskovsky, Britten's Cello Symphony, Prokofiev's *Sinfonia Concertante*, and, most recently, Schumann's Cello Concerto with Paavo Järvi and the Orchestre Philharmonique de Radio France. In 2002 he received a Grammy Award for his recording of the Britten Cello Suites. Initially taught the cello by his father, John, Truls Mørk continued his studies with Frans

Helmerson, Heinrich Schiff, and Natalia Schakowskaya. His numerous awards to date include the Moscow Tchaikovsky Competition (1982) and the Naumburg Competition in New York (1986). Truls Mørk plays on a rare Domenico Montagnana (1723) bought for him by SR Bank in Norway. His only previous appearances with the BSO were his debut performances with the orchestra this past season, in October 2004, performing Dutilleux's *Tout un monde lontain*.... This is his Tanglewood debut.

Steven Ansell



BSO principal viola Steven Ansell joined the Boston Symphony Orchestra as its principal violist in September 1996, having already appeared with the orchestra in Symphony Hall as guest principal viola. A native of Seattle, Mr. Ansell also remains a member of the acclaimed Muir String Quartet, which he co-founded twenty-three years ago, and with which he has toured extensively throughout the world. In 1995, the Muir Quartet won a Grammy Award. A graduate of the Curtis Institute of Music, where he studied with Michael Tree and Karen Tuttle, Mr. Ansell was named professor of viola at the University of Houston at twenty-one and became assistant principal viola of the Pittsburgh Symphony Orchestra under André Previn at twenty-three. As a recording artist he has received two Grand Prix du Disque awards and a *Gramophone* Magazine award for Best Chamber Music Recording of the Year. He has appeared on PBS's "In Performance at the White House" and has participated in the Tanglewood, Schleswig-Holstein, Marlboro, Blossom, Newport, Spoleto, and Snowbird festivals. Mr. Ansell is currently a professor of music at Boston University School for the Arts. As principal viola of the Boston Symphony Orchestra, he is also a member of the Boston Symphony Chamber Players. He has appeared as soloist with the Boston Symphony on several occasions, including perform-



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ances of Berlioz's *Harold in Italy* led by Emmanuel Krivine in the fall of 2003 and, most recently, Strauss's *Don Quixote* led by Rafael Frühbeck de Burgos this past February.

Awet Andemicael



Making her Tanglewood debut, soprano Awet Andemicael was recently named a San Diego District winner and a Western Regional finalist of the Metropolitan Opera National Council auditions. She made her European debut last summer, as Clara in *Porgy and Bess* with the Kammeroper Schloss Rheinsberg. Other recent engagements include Adele in *Die Fledermaus* at San Diego Lyric Opera, El Trujamán in Falla's *Master Peter's Puppet Show* with the Brooklyn Philharmonic, a school tour with Los Angeles Opera as Ashley in *The Letter*, and Rosina in *The Barber of Seville* with the Opera Company of Brooklyn. This season's engagements include appearances as the Sandman and Dew Fairy in *Hansel and Gretel* with the Hat City Music Theater as well as a recital of songs by Libby Larsen and Vernon Duke sponsored by Joy in Singing. Future seasons will include *Messiah* with the Handel & Haydn Society led by Grant Llewellyn and Falla's *Master Peter's Puppet Show* in New York, Washington, D.C., and Connecticut. Ms. Andemicael was a principal artist with Los Angeles Opera's In-School Opera program for four seasons. Concert appearances in Massachusetts include performances with the Harvard Baroque Orchestra, Harvard Bach Society Orchestra, Harvard University Choir, and Youth Pro Musica ensembles. She has sung in recital in Southern California and Connecticut, performing repertoire ranging from the Baroque to the contemporary. Ms. Andemicael's discography includes a recording of ragtime music with the Paragon Ragtime Orchestra and Antonio Lotti's Mass for Three Choirs with the Harvard University Choir. In addition to being a Metropolitan Opera National Council Auditions regional finalist, she has won awards at several national and regional competitions. She holds degrees from Harvard University and the University of California at Irvine. Awet Andemicael made her BSO debut singing the role of El Trujamán (The Boy) in performances of *Master Peter's Puppet Show* under Rafael Frühbeck de Burgos at Symphony Hall this past February.

Peter Bronder



Tenor Peter Bronder, who made his Boston Symphony debut in *Master Peter's Puppet Show* at Symphony Hall this past February, was born in Hertfordshire of German-Austrian parentage and studied at the Royal Academy of Music and the National Opera Studio. After a season with Glyndebourne, he was principal tenor with Welsh National Opera from 1986 to 1990. More recently he sang Dr. Caius in Peter Stein's production of *Falstaff*, a role he recorded for Philips, conducted by John Eliot Gardiner. He has also sung Bob Boles in *Peter Grimes*, Pylade in *Iphigénie en Tauride*, and Alfred in *Die Fledermaus*. He has appeared in numerous roles ranging from Gluck and Mozart to Wagner, Britten, and Berg for such companies as the Royal Opera–Covent Garden, English National Opera, Opera North, Scottish Opera, Glyndebourne Festival Opera, and Glyndebourne Touring Opera. He has sung at the Bayerische Staatsoper in Munich, Netherlands Opera, Belgium's La Monnaie, San Francisco Opera, the Châtelet in Paris, and Frankfurt Opera. In June 2002 he sang Mime in *Siegfried* with the Cleveland Orchestra and Dohnányi. Current plans include *Jenůfa* at the Komische Oper Berlin, Dallapiccola's *Volo di notte* and Falla's *Master Peter's Puppet Show* for Frankfurt Opera, *Lady Macbeth of Mtsensk* and *La forza del destino* at the Royal Opera House, Covent Garden, *Salome* at Flanders Opera, *Die Zauberflöte* for Glyndebourne Festival Opera, and *Falstaff* at the Metropolitan Opera. Peter Bronder has worked with Richard Armstrong, Sir Andrew Davis, Sir Colin Davis, Christoph von Dohnányi, Sir John Eliot Gardiner, Bernard Haitink, Richard Hickox, Sir Charles Mackerras, and Sir Roger Norrington. He has made numerous recordings for Decca, Deutsche Grammophon, EMI, Philips, and Teldec. Most recently he participated in a recording of *Wozzeck* for the Chandos label. He also broadcasts frequently and appears in the BBC's Promenade

Concert series. Mr. Bronder will rejoin the BSO in May 2006, for its 2005-06 season-closing performances of Stravinsky's *Oedipus Rex* under the direction of Christoph von Dohnányi.

David Wilson-Johnson



British baritone David Wilson-Johnson was born at Northampton; he studied modern languages at St. Catharine's College, Cambridge, and singing at the Royal Academy of Music in London. Over a career spanning thirty years he has been a guest of the major opera houses and of orchestras and festivals worldwide, singing under such distinguished conductors as Pierre Boulez, Frans Brüggen, Carlo Maria Giulini, Nikolaus Harnoncourt, Oliver Knussen, Reinbert de Leeuw, Gustav Leonhardt, Sir Charles Mackerras, Zubin Mehta, André Previn, and Sir Simon Rattle. His stage repertoire includes Stravinsky's *Le Rossignol*, Ravel's *L'Enfant et les sortilèges*, Mussorgsky's *Boris Godunov*, Puccini's *Turandot*, Massenet's *Werther*, Mozart's *The Magic Flute*, Britten's *Peter Grimes* and *Billy Budd*, Berlioz's *La Damnation de Faust*, Wagner's *Die Meistersinger* and *Tristan und Isolde*, Rameau's *Les Boréades*, Maxwell Davies's *Eight Songs for a Mad King*, and the title role in Messiaen's *St. François d'Assise*, as well as a television film of Sir Michael Tippett's *A Midsummer Marriage*. He has sung at venues including the Royal Opera House–Covent Garden, English National Opera, Paris Opera, the Salzburg Festival, Tanglewood (appearing twice with the BSO here in 1998, following his April 1998 BSO debut appearances in Boston and Carnegie Hall), the Edinburgh Festival, and in Amsterdam, Brussels, Geneva, Madrid, Lyon, Berlin, and Turin. In concert he has sung *Parsifal*, Mahler's Symphony No. 8 at the BBC Proms, Henze's *Elegy for Young Lovers* under Knussen at the Concertgebouw in Amsterdam, Ravel's *L'Heure espagnole* and Brahms's *German Requiem* under Previn at Carnegie Hall and in Oslo, Haydn's *The Seasons* under Rattle, Britten's *Death in Venice*, and Enescu's *Oedipe*



in the Holland Festival. He sang Beethoven's Ninth under Leonard Slatkin at the Last Night of the Proms in 2001 after the events of 9/11 to a worldwide audience of 340 million. Mr. Wilson-Johnson's discography includes recordings of Mike Oldfield's *Tubular Bells*, works of Bach with Leonhardt and Giulini, Beethoven with Mackerras, Stravinsky and Schoenberg with Knussen, Ravel with Previn, Frank Martin's *Jedermann Monologues*, Schubert's *Winterreise*, and songs by Finzi and Quilter. He has recently sung the title roles in Tippett's *King Priam*, Albéniz's *Merlin*, Shostakovich's *The Nose* with Gennady Rozhdestvensky, and Messiaen's *St. François*, and he has recorded Mahler's Symphony No. 8 with Simon Rattle. David Wilson-Johnson teaches at the summer singing school he founded twenty years ago at Ferrandou in the Dordogne and the Sweelinck Conservatorium in Amsterdam. He lives in Amsterdam, London, and France.

Bob Brown Puppeteers



Bob Brown, designer/builder, began his career as a professional puppeteer more than 45 years ago touring the midwest with a production sponsored by the University of Wisconsin. He was soon invited to join the Bil Baird (*Sound of Music*) Puppets, for two international tours—the first to India and Nepal, the second to Russia for the U.S. State Department's Cultural Exchange Program. In between tours, he performed in several Broadway productions of the Baird's spectacular puppet extravaganzas and performed at the New York City World's Fair in 1963-64. After creating his own company in late 1964, he was commissioned by the Smithsonian Institution to develop and run the Smithsonian Puppet Theater, a venue that played to well over three thousand visitors a week. He began his work with symphony orchestras with a production of *Peter and the Wolf* commissioned by the National Symphony Orchestra. Since that time, Bob and his company have performed with major orchestras all over the world. The company made their Boston Symphony Orchestra debut with Manuel de Falla's *Master Peter's Puppet Show* this past February, led by Rafael Frühbeck de Burgos.

Judy Barry Brown, writer/stage director, is an award-winning scriptwriter and stage director who has been working specifically within the field of puppetry for the past forty years. Working closely with Bob Brown, she has conceptualized, scripted, and stage-directed several hundred puppet productions. Working closely with many different conductors and music educators,

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she has created many puppetry projects designed specifically to introduce youngsters to the excitement of classical music. Her work has been seen on concert stages all over the world, including Israel, Japan, Singapore, and major symphony halls across the United States.

Don Becker, master puppeteer, has a long performance history with Bob Brown Puppets, having performed as lead puppeteer with the company in their many performances all over the world. A brilliant manipulator, he's also a multi-talented designer and builder of marionettes, the puppets on strings. Along with running his own successful puppet company, Don also creates exquisite miniature marionettes, figures that are eagerly sought after by doll and folk art collectors around the world.

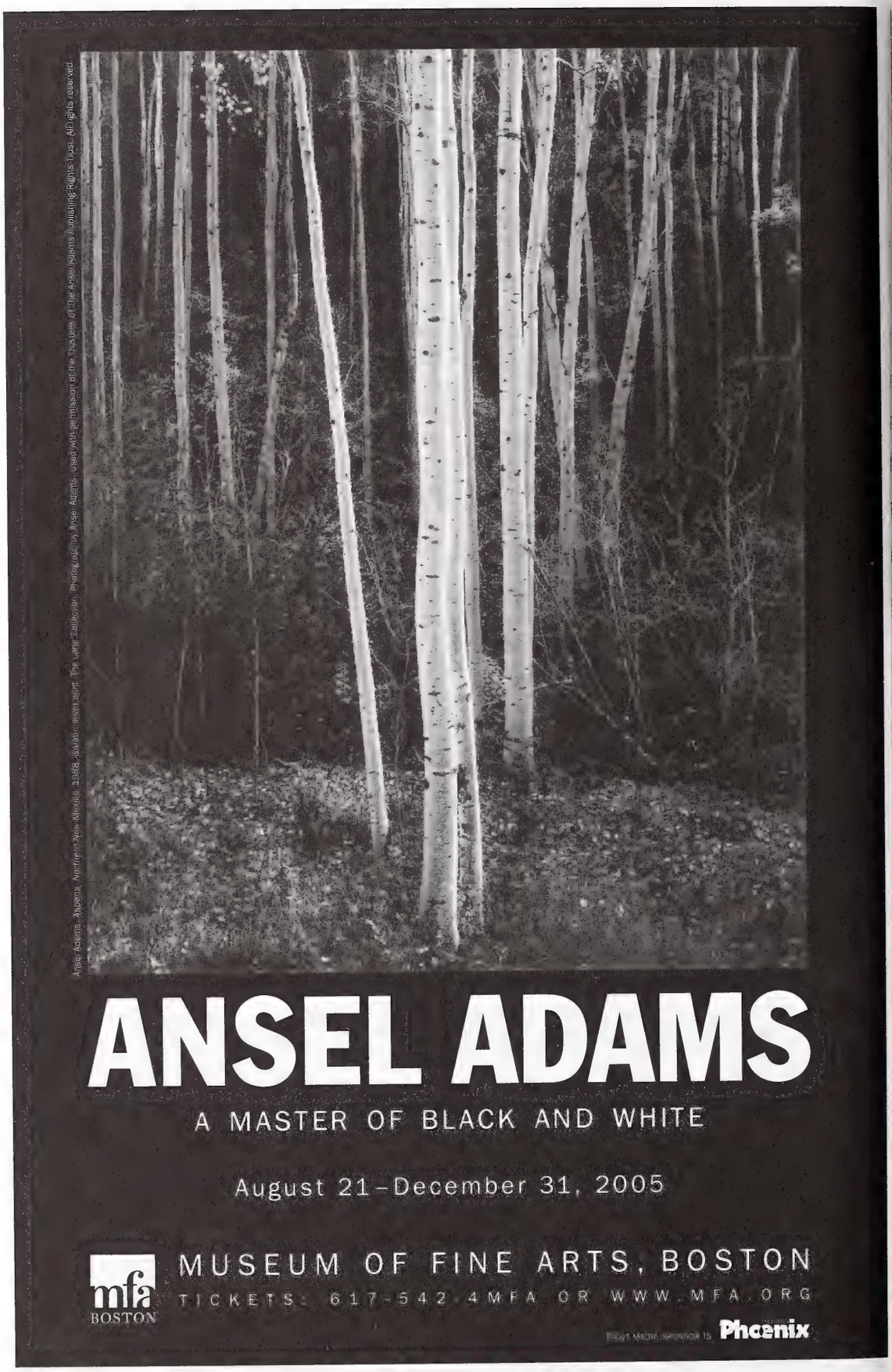
Krista Brown Robbins, stage manager/puppeteer, has been working with her parents' company as stage manager and puppeteer for the past twelve years, traveling around the world performing with major symphony orchestras. She lives in New York City with her husband, performer Todd Robbins. She has worked as the production manager for the Smithsonian's Folklife Festival for the past two summers, the World War II Festival Native American Festival on the Mall, and the Inauguration. She has also worked as the production manager for New York's famed Fringe Festival for the past seven years.

Peter Barry Brown, puppeteer, has also toured extensively with his parents' company since 1990. He will next be seen in May performing in a production of *Peter Pan and Wendy*, performed to the music of Sir Arthur Sullivan, presented by the Lexington (KY) Symphony. A talented manipulator, he's worked a number of figures for film and commercial projects. Peter also is in great demand as a DJ in the metropolitan Washington, D.C., and New York City areas.

Jenn Womack, puppeteer, has functioned in numerous capacities in children's theater. She has directed, taught, and written children's shows in the New York, New Jersey, and Pennsylvania area. Jenn originally started working with Bob Brown Puppets as a stage manager during their New York City run of *Carnival of the Animals* and has gone on several tours with them as a puppeteer. She is based in New York City.

Shannon Morrow, puppeteer, is participating in her fourth production with Bob Brown Puppets. She was seen in *Master Peter's Puppet Show* during its run with the Boston Symphony this past February. She has been on the road as a puppeteer for the past six years. Shannon is also a dancer based in New York City and was seen most recently in the off-Broadway production of *Carnival Knowledge*.




Ansel Adams. Aspens, Northern New Mexico. 1958. Gelatin silver print. The Lane Collection. Photograph by Ansel Adams. Used with permission of the Trustees of The Ansel Adams Publishing Rights Trust. All rights reserved.
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124th Season, 2004-2005

Saturday, August 13, at 8:30

SIR ANDREW DAVIS conducting

MOZART — Violin Concerto No. 4 in D, K.218

Allegro
Andante cantabile
Rondeau: Andante grazioso—
Allegro ma non troppo

GIL SHAHAM

INTERMISSION

SHOSTAKOVICH — Symphony No. 10 in E minor, Opus 93

Moderato
Allegro
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Andante—Allegro

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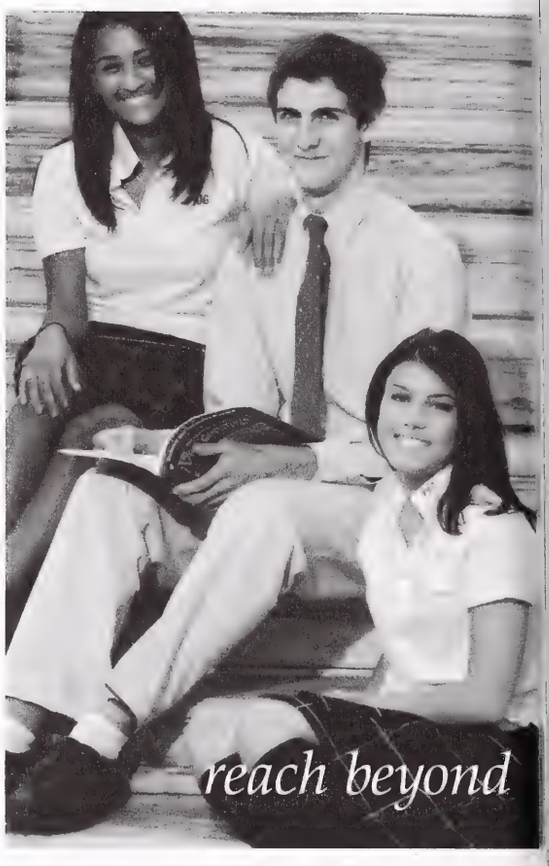
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NOTES ON THE PROGRAM

Wolfgang Amadè Mozart (1756-1791)
Violin Concerto No. 4 in D, K.218

First performance: Probably soon after the concerto was completed in October 1775, Salzburg. *First BSO performance*: April 1912, Max Fiedler cond., Sylvain Noack, soloist. *First Tanglewood performance*: July 17, 1960, Charles Munch cond., Joseph Silverstein, soloist. *Most recent Tanglewood performance*: August 6, 1989, Trevor Pinnock cond., Cho-Liang Lin, soloist.



Wolfgang's father Leopold was himself a musician of some note, a violinist and composer whose great contribution was a violin method, *Versuch einer gründlichen Violinschule*, published in the very year of Wolfgang's birth and for a long time the standard work of its type. Needless to say, when Wolfgang's musical talent became apparent, Leopold made sure to teach him his own instrument as well as the piano, and for a time he served as concertmaster in Salzburg. But Wolfgang's devotion to the violin apparently dwindled after he moved permanently to Vienna and left his father's sphere of influence. Certainly in his maturity he preferred the keyboard as the principal vehicle of virtuosity, and it was for the keyboard that he composed his most profound concertos, whether for himself, his students, or other virtuosos. His violin concertos are early works, all but one composed in 1775 (the first seems to have been written a year or two earlier).

All five of the violin concertos of 1775—when Mozart was only nineteen—date from a period when he was still consolidating his concerto style and before he had developed the range and dramatic power of his mature piano concertos. They still resemble the Baroque concerto, with its *ritornello* for the whole orchestra recurring like the pillars of a bridge to anchor the arching spans of the solo sections. Mozart gradually developed ways of using the Baroque concerto's *tutti*-solo opposition in a unique fusion with the dramatic tonal tensions of sonata form, but the real breakthrough in his new concerto treatment did not come until the composition of the E-flat piano concerto, K.271, in January 1777. Thus all of the five violin concertos precede the "mature" Mozart concerto, which is not at all the same thing as saying that they are "immature" pieces.

Even within the space of the nine months during which they were composed, Mozart's concerto technique underwent a substantial development, and the last three of the five concertos have long been a regular part of the repertory. Wolfgang and Leopold both seem to have been especially fond of K.218. They referred to it as the "Strasbourg concerto," apparently because one of the tunes in the last movement was similar to a dance known as the "Ballo strasburghese." Wolfgang reported to his father that he had played it most successfully in Augsburg on October 19, 1777; "it went like oil," he wrote four days later. Earlier in the same month Leopold had written to Wolfgang of the Salzburg concertmaster Antonio Brunetti's performance of the concerto. It had gone well generally, "but in the two Allegros he played wrong notes occasionally and once nearly came to grief in a cadenza." Leopold's report was, no doubt, partly informational, but perhaps he meant it also to spur Wolfgang to greater heights in his violin playing.

Compared to the earlier concertos of 1775, K.218 is much expanded in scale and in the development of concerto technique: the first appearance of the soloist following the orchestral ritornello is now more of an event, a dramatic moment like the appearance of a singer in an opera aria. Mozart's skill at projecting the solo part—using extremes of

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range, greater virtuosity, and modulatory exploration—brings this concerto and the one that followed it close to Mozart's mature concerto style of the following decade; the growth in his control of the medium in just a matter of months is nothing short of extraordinary.

The Andante cantabile is a lyrical instrumental aria in slow-movement sonata form for the soloist, who occasionally engages in delicious dialogue with the oboes. The final Rondeau (the French spelling is significant, suggesting a refined grace and stateliness that was swept away entirely in some of the whirlwind rondos—with Italian spelling—in the later concertos) alternates an Andante grazioso in 2/4 time with Allegro ma non troppo in 6/8. Each time the Andante appears, with its measured little tune, it seems to get stuck, just before the cadence, and only a burst of the 6/8 Allegro can bring the musical sentence to conclusion. The extended middle section of the movement, in gavotte rhythm, continues the "French" feeling. When the main Andante theme returns twice more, Mozart provides two new "solutions" to the problem of getting unstuck and brings the concerto to a close in whimsical good humor with a fadeout to silence.

—Steven Ledbetter

Dmitri Shostakovich
Symphony No. 10 in E minor, Opus 93

First performance: December 17, 1953, Leningrad Philharmonic, Evgeny Mravinsky cond. *First BSO performance*: October 1962, Erich Leinsdorf cond. *First Tanglewood performance*: August 10, 1984, Seiji Ozawa cond. *Most recent Tanglewood performance*: July 24, 1988, Andrew Davis cond.

In the intensely ideological and perilous environment of Soviet music, the appearance of any new symphony by Dmitri Shostakovich was awaited with keen anticipation that only grew as the composer aged. As often as not, the first performance would be followed by heated debate, controversy, and even scandal. The Fifth Symphony (1937), for example, restored Shostakovich to official grace after he had been publicly castigated by Stalin's cultural hit-men in one of the most notorious showdowns in Soviet cultural history, for what they saw as the lewd excesses and inaccessible dissonance of his brutally avant-garde opera *Lady Macbeth of the Mtsensk District*.



The wartime Seventh Symphony (*Leningrad*), with its heroic forces and a mocking portrayal of what seemed to be Nazi militarism, pleased the authorities even more, although the composer later claimed (in his controversial memoirs co-authored with Solomon Volkov) that the real target of his musical sarcasm had not been Hitler, but Stalin. In later years, the enormous international success of the Seventh Symphony actually came to haunt Shostakovich. When judged against it, his subsequent symphonies were found emotionally and ideologically wanting by ever-vigilant Communist Party bureaucrats and official critics.

They denounced his Eighth Symphony (completed September 1943) as excessively gloomy and despairing in light of the improving fortunes of the Red Army at Stalingrad and elsewhere. The brief and unexpectedly frothy Ninth Symphony (completed August 1945) was received with even greater reservations. After its premiere on November 3, 1945, by the Leningrad Philharmonic under Evgeny Mravinsky, it was condemned as too frivolous and delicate to reflect the seriousness and enormity of the Soviet victory over Germany. It was also dismissed as thoroughly unworthy of the gravity inevitably

accruing to any post-Beethoven "Ninth Symphony."

The Ninth Symphony's pointedly unheroic and ironically elegant profile, and Shostakovich's stubborn failure to give it an appropriately official dedication, reportedly "incensed" Stalin. After its underwhelming premiere, the Ninth vanished from Soviet concert halls for many years. Exhausted by his struggle with Party censors, and subjected to intense criticism for his alleged "formalism" at the First Congress of Soviet Composers in early 1948, Shostakovich turned away from his favorite genre of the symphony for eight years—the longest such hiatus in his entire career. During this period, he produced several scores for Soviet propaganda films, including *The Fall of Berlin*, a paean to Stalin's role in the Soviet victory over Hitler that concludes with Stalin (dressed in impeccable white) stepping out of a plane that has just landed in front of the Reichstag. He then greets the cheering and adoring throngs to the strains of a patriotic hymn written by Shostakovich.

The same year that Shostakovich wrote the score for *The Fall of Berlin*, he was forced to attend—as a loyal Soviet subject praising Stalin's policies on the arts—the notorious World Peace Conference held at the Waldorf-Astoria in New York. This appearance earned him the enduring scorn of many American intellectuals, and the suspicion of many politicians just as the Red Scare and the Cold War were heating up.

At the same time that he was writing such intensely public music in order to stay alive and support his family, Shostakovich was writing a very different kind of music for himself. In the late 1940s he produced the poignant and politically dissident song cycle *From Jewish Folk Poetry*, as well as the Fourth and Fifth string quartets and the First Violin Concerto. Realizing that the intimate, tragic style of these works—and their treatment of Jewish material during a period of intensifying official anti-Semitism —would displease the authorities, he put them in the drawer and waited to share them

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with the public until a more propitious moment.

That moment finally came on March 5, 1953, when Stalin died, after twenty-five years as Soviet dictator. For Shostakovich and for many other creative artists in various fields, Stalin's death was a long-awaited turning point and the beginning of a new era of greater personal, political, and artistic freedom. In July 1953, only four months after the Great Leader was laid to rest, Shostakovich began writing the first movement of his Symphony No. 10, which was destined to become one of his most carefully crafted, celebrated, and enigmatic works. As usual, he worked quickly, completing the first movement on August 5, the second on August 27, the third on October 8, and the fourth on October 25.

At a time when Soviet artists and intellectuals were just beginning to wake up from the long nightmare of Stalinism, a new symphony by the leading Soviet composer (Prokofiev had just died, the same day as Stalin) became the focus of intense discussion. It was one of the first major works of art created in the post-Stalinist USSR, and the official reaction would help to gauge how far cultural liberalization had gone. In the spring of 1954, a three-day conference at the Composers' Union was entirely devoted to the Tenth.

In response to all this attention, the composer said simply and modestly, "Authors often like to say: I was trying, I was attempting, and so on. I have refrained, I think, from speaking in that way. I shall be very interested to learn what my hearers feel, to hear their opinions. I would say only one thing: in this composition I wanted to express human emotions and passions."

Whether they were listening to the composer's remarks or merely to the magnificent score, most Soviet critics did in fact observe that the Symphony No. 10 seemed to be an intensely personal and "subjective" work, especially in the context of the enforced communal spirit of Socialist Realism.

The symphony's "individualism" stemmed from several sources. One was the absence of a dedication or a programmatic title, such as those given to the Seventh (*Leningrad*), Second (*To October*), or Third (*May First*) symphonies. Another was its prevailing mood of melancholy and introspection, with much less of the optimistically triumphant bombast ("Forward to the Glorious Communist Future!") found in some of the earlier symphonies. Finally, there was the extensive use of the composer's musical "signature" D-S-C-H (in German notation, the notes D, E-flat, C, and B-natural), especially in the third and fourth movements, a gesture that seemed to affirm Shostakovich's personal identity

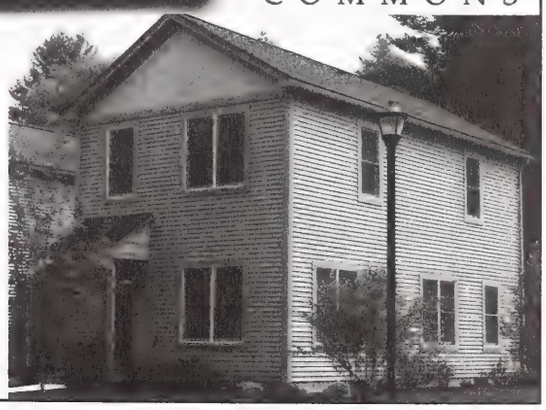
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and lonely artistic struggle, and the supreme value of the individual even in a society (allegedly) based on communist ideals. Both the third and fourth movements conclude with obsessive repetitions of the D-S-C-H motif. In the third movement, the flute and piccolo tentatively sound this refrain over an extended pedal-point chord in the strings, while in the final measures of the finale the timpani bang it out triumphantly with the full orchestra blaring, as if to announce: "I'm still here! I'm still here!"

Shostakovich had already employed this motto in his First Symphony; he would insert it into many works in the coming years, perhaps most notably in his Eighth String Quartet (1960). Shostakovich's increasing interest in chamber music, and particularly string quartets, also makes itself felt in the Tenth Symphony, which contains many passages (particularly in the first movement) scored for small groups of instruments, giving the symphony an intimate and reflective personality.

"With his Tenth Symphony," writes recently deceased Russian musicologist Marina Sabinina in her indispensable book on Shostakovich's symphonies, "Shostakovich advances and affirms at the top of his voice the theme of individuality—an individuality that examines both itself and historical reality."

Such abstract descriptions of the Tenth and its "message" fail, however, to convey the symphony's brilliant architecture, melodic depth, and religious atmosphere. From its somber, hymn-like opening chords, the emotional intensity and musical substance of the Tenth never flag—something one cannot say of all of the composer's symphonies. Also notable is the much less prominent role that the sarcastic, grotesque humor so familiar in other works by Shostakovich plays here. The harmonic and rhythmic style is relatively simple and straightforward, with an abundance of 2/4 and 3/4 meter.

Slow tempi predominate, even in the first movement, a fact upon which Shostakovich commented, perhaps anticipating criticism: "There are more slow tempi and more

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lyrical moments than heroic-dramatic or tragic, as is also the case in the first movements of symphonies by Beethoven, Tchaikovsky, Borodin, and many other composers." (The Tchaikovsky of the Fourth and Fifth symphonies may also have provided the model for the use of a "motto" theme as a linking device.) The savage second-movement Allegro is tiny in comparison to the enormous first-movement Moderato, whose three skillfully interwoven themes are among the composer's most memorable, infused with grief and mourning that never tips over into hysteria. It is significant, too, that the orchestral forces of the Tenth are rather modest for Shostakovich, especially when compared to the gargantuan resources he employed in earlier works like the Fourth and Seventh symphonies.

In the USSR, the Tenth immediately became one of Shostakovich's most often performed and exhaustively analyzed symphonies, and a symbol of the personal and cultural awakening that followed the death of Stalin. It was also warmly received in the West. After its American premiere by the New York Philharmonic on October 14, 1954, *New York Times* critic Olin Downes called it "powerful, outspoken and at times grossly impolite." The work's introduction to Western audiences led to a renewed interest in the music of Shostakovich, whose international stature continued to grow during the "Thaw" of the late 1950s and early 1960s.

—Harlow Robinson

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Sir Andrew Davis



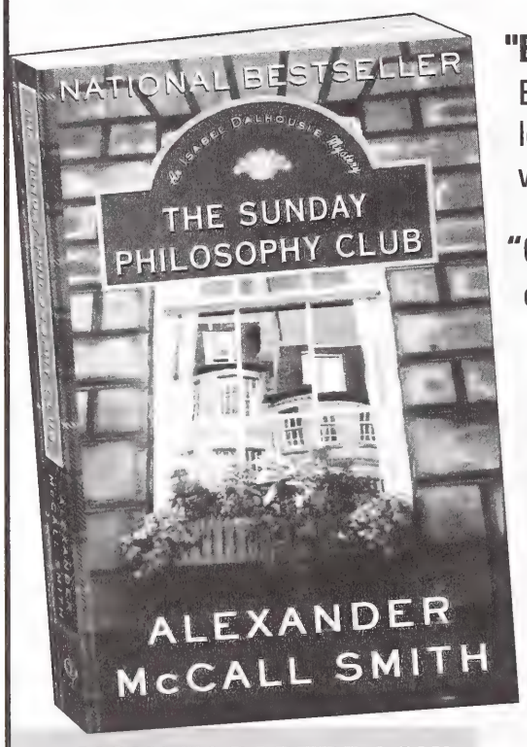
The 2005-06 season marks Sir Andrew's Davis sixth as music director of Lyric Opera of Chicago. He is also the recently named artistic advisor of the Pittsburgh Symphony Orchestra, as well as conductor laureate of both the Toronto Symphony and BBC Symphony. His repertoire ranges from Baroque to contemporary, with world premieres of many symphonic and operatic works to his credit. Known to audiences worldwide from his BBC Proms appearances, he is a notable interpreter of 20th-century music, including works of Janáček, Messiaen, Boulez, Elgar, Tippett, and Britten, as well as the core symphonic repertoire. He has toured extensively, has made many acclaimed recordings, and is a regular guest conductor with leading European and North American orchestras. After many seasons as a regular visitor to Glyndebourne Festival Opera, he became their musical director in 1988, a post he relinquished in 2000 upon becoming music director and principal conductor at Lyric Opera of Chicago. Recent operatic seasons have included productions for the Metropolitan Opera, La Scala, San Francisco Opera, the Bavarian State Opera, the Royal Opera House–Covent Garden, and Dresden's Semper Oper as well as his Bayreuth debut in summer 2002. He returned to Bayreuth in 2003. Appointed the BBC Symphony Orchestra's chief conductor in 1989, he conducted many of the orchestra's major projects, including London Proms appearances and tours of Hong Kong, Japan, the United States, and Europe. The longest-serving chief conductor of the BBC Symphony Orchestra since its founder Sir Adrian Boult, he became their first-ever conductor laureate. Music director of the Toronto Symphony for many seasons, he currently holds the post of conductor laureate with that orchestra. Future and recent orchestral engagements include the New York Philharmonic, the Boston, Chicago, San Francisco, Pittsburgh, and Toronto symphonies, the Philadelphia and Cleveland orchestras, the Los Angeles Philharmonic, the Royal Concertgebouw, the NDR Hamburg, the Vienna Symphony, the Dresden Staatskapelle, and the Leipzig Gewandhausorchester. Andrew Davis has recorded the symphony cycles of Dvořák, Mendelssohn, and Borodin for CBS and the Shostakovich violin concertos, Brahms piano concertos, and Nielsen symphonies 4 and 5 for Virgin Classics. His most recent recording projects



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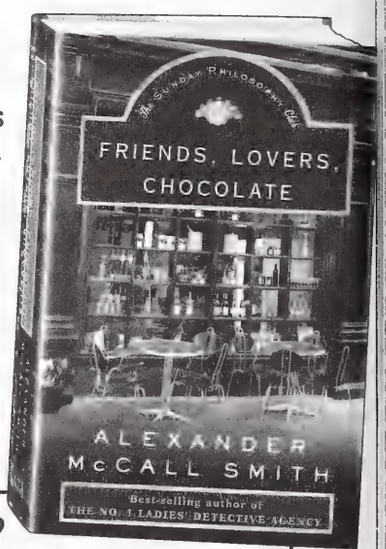


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include titles for "The British Line," a series with the BBC Symphony Orchestra for Warner Classics International. The recipient of numerous awards in recognition of his services to music, Andrew Davis was awarded the CBE in May 1992 and in January 1999 was made a Knight Bachelor in the New Year Honours List. Sir Andrew Davis made his BSO debut in January 1976 and his Tanglewood debut in August 1977, since which time he has led the orchestra frequently. His most recent Tanglewood appearance was in July 2001; his most recent BSO appearance was in October 2002, for a program including the American premiere of Judith Weir's *Moon and Star*.

Gil Shaham



Violinist Gil Shaham is internationally recognized as one of today's most virtuosic and engaging classical artists, sought throughout the world for concerto, recital, and ensemble appearances on the great concert stages and at the most prestigious festivals. During 2003-04 Mr. Shaham toured Europe with the Philadelphia Orchestra and Christoph Eschenbach; performed with the San Francisco Symphony and Michael Tilson Thomas (both at Davies Hall and Carnegie Hall), and appeared with the Philharmonia and Bavarian Radio orchestras, among other ensembles. His recital schedule featured performances in Paris, Milan, Brussels, Madrid, and at New York's Avery Fisher Hall, as well as performances with the Chamber Music Society of Lincoln Center. In addition to recital tours, his 2004-05 season included appearances with the orchestras of Pittsburgh, Montreal, and Chicago, the National Symphony, the New York String Orchestra, the MET Orchestra, and the New York Philharmonic. Gil Shaham is a multiple Grammy Award nominee and a Grammy Award winner for his 1998 recital album "American Scenes" with André Previn at the piano. His newest release of Prokofiev works for violin and piano follows his recent Fauré album (Canary Classics/Artemis Classics). Mr. Shaham was born in Champaign-Urbana, Illinois, in 1971. In 1973 he moved with his parents to Israel, where at age seven he began violin studies with Samuel Bernstein of the Rubin Academy of Music and was immediately granted annual scholarships by the America-Israel Cultural Foundation. In 1981, while studying with Haim Taub in Jerusalem, he made debuts with the Jerusalem Symphony and the Israel Philharmonic. That same year he began his studies with Dorothy DeLay and Jens Ellerman at Aspen. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at Juilliard, where he worked with Ms. DeLay and Hyo Kang. He also studied at Columbia University. Mr. Shaham was awarded the prestigious Avery Fisher Career Grant in 1990. He plays the 1699 Countess Polignac Stradivarius and lives in New York City with his wife, the violinist Adele Anthony, and son Elijah. Following Gil Shaham's subscription series debut at Symphony Hall with the visiting Orchestra of St. Luke's, his BSO debut was at Tanglewood in August 1993, since which time he has performed with the orchestra each season either at Symphony Hall or Tanglewood. His most recent Tanglewood appearance was in July 2003 for Mozart's Concerto No. 5, and his latest performance with the orchestra was in January 2004 for the Berg Concerto.

Florence Newsome and George William Adams



Florence and George Adams shared a love of music. Mrs. Adams grew up in Jamaica Plain and attended Boston Symphony and Pops concerts frequently with her mother during the Koussevitzky-Fiedler era. The same devotion led them to travel to Lenox by train in the 1930s—a more arduous journey than it is today—to hear the first concerts presented by the Berkshire Symphonic Festival in a tent. In 1937, after Lenox became the summer home of the Boston Symphony, Mrs. Adams attended the famous "thunderstorm concert" that led Gertrude Robinson Smith to begin fundraising to build a permanent music shed.

A graduate of Simmons College and Boston University, Mrs. Adams began her career as a reference librarian with the Boston Public Library. She met and married her husband George, also a librarian, while both were working at the Newark Public Library in New Jersey. Upon the birth of their daughter the family relocated and Mrs. Adams began her association with the Hartford Public Library, where she served as a branch librarian for thirty-six years. An expert on Connecticut legislative history, Mr. Adams was consulted by many state lawmakers and authored numerous articles in his post as legislative reference chief of the Connecticut State Library.

Having found many years of enjoyment in the music of the Boston Symphony Orchestra, especially in its tranquil Berkshire setting, Mrs. Adams decided to endow a concert there to maintain that tradition—the first such memorial concert to be endowed at Tanglewood. She died just weeks before the first George W. and Florence N. Adams Concert took place on August 1, 1987, a program featuring works of George Perle and Felix Mendelssohn conducted by Seiji Ozawa.

William Mercer



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Overture to *The Impresario*, K.486

Concerto in C for Flute and Harp, K.299(297c)
Allegro
Andantino
Rondeau: Allegro

SIR JAMES GALWAY, flute
ANN HOBSON PILOT, harp

INTERMISSION

Symphony No. 38 in D, K.504, *Prague*
Adagio—Allegro
Andante
Finale: Presto

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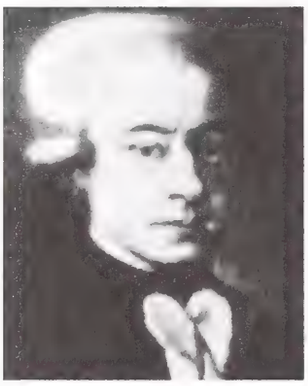
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NOTES ON THE PROGRAM

Wolfgang Amadè Mozart (1756-1791)
Overture to *The Impresario* (*Der Schauspieldirektor*), K.486

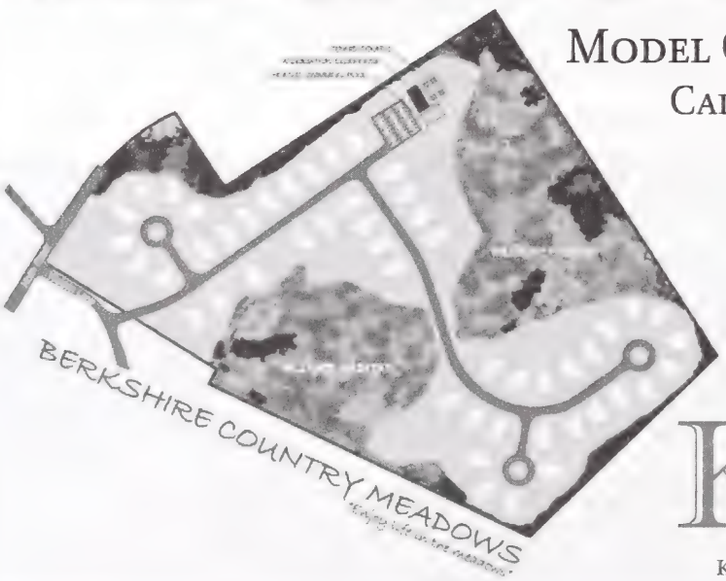
First performance of the complete work: February 7, 1786, at the Orangerie at Schönnbrunn in the suburbs of Vienna. *First BSO performance of the overture*: October 1944, Richard Burgin cond. *First Tanglewood performance of the overture*: July 12, 1963, Erich Leinsdorf cond. *Most recent Tanglewood performance of the overture*: July 3, 1987, Seiji Ozawa cond. (Ozawa led a complete Tanglewood performance of *Der Schauspieldirektor* on July 15, 1977.)

Mozart was busy composing for the theater in 1786. The main event of the year was the premiere of *The Marriage of Figaro* on May 1, but even before that he had composed and produced a *Singspiel* (a musical play with spoken dialogue) called *Der Schauspieldirektor* (*The Impresario*), which was commissioned by the court for entertainment during a state visit by the Governor-General of the Austrian Netherlands, who had come to Vienna with his wife, the Emperor's much-loved sister Christine Marie. The little work was performed in the Orangerie at Schönbrunn Palace on February 7 before an audience of forty-one chevaliers and a like number of ladies.



The libretto of *The Impresario* deals with backstage theatrical life. The musical part of the story concerns the rivalry of two prima donnas, Mme. Silberklang ("Silvertone") and Mme. Herz ("Heart"), who are being wooed for principal positions in the impresario's

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troupe. As was most common at the time, the overture is an independent movement with no inherent musical connection to what follows, serving as a signal to the audience that the show was about to start. In fact, given the slenderness of the plot of *The Impresario*, the overture is surprisingly rich in material and working-out. But then, we have to remember that in the Orangerie it also served as the opening number of the entire festive evening. Its emotional richness goes far beyond the purpose immediately at hand; we are, in fact, in the world of large, complex, and ambiguous emotions that Mozart was composing simultaneously for *The Marriage of Figaro*. Thus it is no accident that the overture to *The Impresario* should have become a popular concert piece.

—Steven Ledbetter

Wolfgang Amadè Mozart
Concerto in C for Flute and Harp, K.299(297c)

First performance: Date unknown, though most likely a private one in the household of the Duc de Guines, the aristocrat who commissioned the work, Mozart having composed it soon after arriving in Paris on March 23, 1778 (see below). *First BSO performance*: January 1884, Georg Henschel cond. (Henschel also wrote the cadenzas used on that occasion); E.M. Heindl, flute; A. Freygang, harp. *First Tanglewood performance*: July 7, 1972, Seiji Ozawa cond.; Doriot Anthony Dwyer, flute; Ann Hobson, harp. *Most recent Tanglewood performance*: August 21, 1983, André Previn cond.; Doriot Anthony Dwyer, flute; Anne Hobson Pilot, harp.

On March 23, 1778, Mozart and his mother arrived in Paris from Mannheim. The twenty-two-year-old composer, now too old to be the charming prodigy and center of attention of all fashionable Paris, quickly discovered that the aristocracy left a great deal to be desired when it came to supporting music—or, indeed, any serious part of life. The Mozarts' old friend Baron Grimm gave him letters of introduction to the highest figures in society, but much good it did him. One biographer has noted that Mozart's letters to his father describing the insults he had to endure in Paris "read like contributions to a source book on the reasons for the French Revolution."



One of the most frustrating cases Mozart had to deal with was that of the man he called the "Duc de Guines" (Adrien-Louis Bonnière de Souastre, Comtes de Guines), a connection made through Baron Grimm, who was probably responsible for the fact that Mozart received several important commissions within a week of his arrival in Paris. But commissions and teaching jobs are no good unless one gets paid for them afterwards!

Mozart's mother wrote to his father Leopold on May 14 insisting that their circumstances were satisfactory: "Wolfgang has got hold of a good family. He has to teach composition for two hours daily to a mademoiselle, the daughter of the Duc de Guines, who pays handsomely." The same day, Mozart wrote to describe his work as a teacher of composition, commenting that the father played the flute "extremely well" and the daughter the harp "*magnifique*." Despite some reservations raised by Mozart about the situation, Leopold was delighted to hear of the connection: "I beg you try to keep the friendship of the Duc de Guines and to win his favor. I have often read about him in the papers. He is all-powerful at the French court." But Leopold's plan for Wolfgang's success foundered on the fact that de Guines, for all his power, was a deadbeat when it came to



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dealing with such lower-class personages as musicians. As an outraged Mozart reported on July 31:

> Just imagine, the Duc de Guines, to whose house I have had to go daily for two hours, let me give twenty-four lessons and (although it is the custom to pay after every twelve) went off into the country and came back after ten days without letting me know a word about it, so that had I not inquired out of mere curiosity—I should not have known that they were here! And when I did go, the housekeeper pulled out a purse and said: "Pray forgive me if I only pay you for twelve lessons this time, but I haven't enough money." There's noble treatment for you!

The lessons had ended because his composition pupil was about to get married. Mozart commented, "No great loss to my reputation." But he also noted that after the wedding was over, he would return to the housekeeper and demand his money. It wasn't only the lessons he was owed money for: "For he [the Duc de Guines] has already had, for the last four months, a concerto of mine for flute and harp for which he has not yet paid me."

This is the earliest reference we have to one of Mozart's most Parisian works, the charming, decorative Concerto for Flute and Harp. It is probably only chance that led to the work's being known as a "concerto" for two instruments rather than a "*symphonie concertante*," the term more likely to have been used in Paris in 1778. The French capital was the most frequent home of this fusion of symphony, concerto, and divertimento; the term itself implies "symphony with important solo parts," but structurally it resembles the three-movement classical concerto, and its emphasis on light and tuneful melodies suggests a relation to the divertimento.

The Concerto for Flute and Harp is truly a *concertante* symphony rather than a concerto, as is evident particularly when the solo instruments intertwine with other mem-





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bers of the orchestra, such as the oboes and horns in the last movement. The taste of Mozart's Parisian patron (and the audiences, too) is reflected in the lighthearted *galanterie*, richly decorative, filled with charming tunes, and carefully avoiding any profound emotional depths, which would have been wasted in Paris. For profundity in a *concertante* style, Mozart would wait until his return to Salzburg, where, the following year, he produced his very greatest work of this type, the *Sinfonia concertante* in E-flat for violin and viola.

Structurally the Concerto for Flute and Harp follows the pattern of Mozart's concertos, rich in prodigal melody designed to highlight the soloists against the orchestra. The slow movement completely drops the orchestral winds and divides the violas into two parts, producing a mellow backdrop against which the flute and harp can sing their dreamy song. The finale, a rondo based on a dance melody in the style of a gavotte, brings back the horns and oboes in a role that grows more and more prominent as the movement continues, ultimately to become *concertante* instruments themselves. And though this concerto plumbs no great emotional depths, nor rises to heroic heights, in its own charming way it reveals an aspect of Mozart's musical personality—the powdered-wig Mozart writing to the tastes of society—as clearly as any score he ever turned out.

—Steven Ledbetter

Wolfgang Amadè Mozart
Symphony No. 38 in D, K.504, *Prague*

First performance: January 19, 1787, Prague, Mozart cond. *First BSO performance*: January 1882, Georg Henschel cond. *First Tanglewood performance*: July 22, 1951, Charles Munch cond. *Most recent Tanglewood performance*: August 16, 1998, Hans Graf cond.

It was in 1781 that Mozart made his permanent move from Salzburg to Vienna; 1787 was the date of the first of his four journeys to Prague, the year of the C major and G minor viola quintets, of the A minor Rondo for piano and *Eine kleine Nachtmusik*, of the A major violin sonata, K.526, and of *Don Giovanni*, the year also of the deaths of his father and of the pet starling who could whistle the theme of the finale of the piano concerto in G. Between the two years we have the phenomenal rise of Mozart's reputation in Vienna and the start of its decline. He married Constanze Weber, with whose older sister Aloysia he had once been very much in love, and three children were born, of whom one survived infancy. And he wrote in those few years *The Abduction from the Seraglio*, the six quartets dedicated to Haydn, most of his great piano concertos, the *Haffner* and *Linz* symphonies, a quartet and a quintet with piano, the large fragment of the C minor Mass, and *Figaro*. Among other things.



As Vienna began to lose interest, Prague adopted him. *Le nozze di Figaro* was first given there on December 10, 1786, seven months after its premiere in Vienna, and so great was its triumph that the Prague musical community invited Mozart to attend and conduct some of its performances as well as give some concerts. He arrived on January 11, 1787, in the company of his wife and sister-in-law, amazed and touched by the universal *Figaro* madness, everyone, as he reported, "writing about it, talking about it, humming, whistling it, and dancing it." For Prague Mozart played his newest piano concerto, the magnificent C major, K.503, and at a Grand Musical Academy on January 19 he gave them his newest symphony. As an encore, he improvised at the piano one dozen variations on "*Non più andrai*" from *Figaro*—this after half an hour's free extemporiza-

tion at the keyboard! When he returned to Vienna in February, it was with a commission for a new opera especially for Prague: the contract was met with *Don Giovanni*, first staged in Prague that October.

"My orchestra is in Prague," wrote Mozart to the musicians who had invited him, "and my Prague people understand me." When the news of his death reached them, they prepared in five days a chorus of 120 voices to sing a Requiem, all the bells in the city were set to ringing, and people stood by hundreds in the bitter December cold because the cathedral could not accommodate them all. Reporting on an all-Mozart concert three years after the composer's death, a newspaper wrote that it was "easy to imagine how full the hall was if one knows Prague's artistic sense and its love for Mozart.... This evening was fittingly and admirably devoted to an act of homage to merit and genius; it was a rewarding feast for sensitive hearts and a small tribute to the unspeakable delight that Mozart's divine tones often drew from us.... It is as though Mozart had composed especially for Bohemia; nowhere was his music better understood and executed than in Prague, and even in the country districts it is universally popular."

The *Prague* is one of three Mozart symphonies to begin with a slow introduction, being anticipated in this by the *Linz* Symphony of 1783 and followed by the E-flat symphony, No. 39, of 1788. Mozart begins here with gestures of utmost formality, but it becomes evident at once that these are a point of reference against which to project what turns into an astonishing series of diversions and extensions. The music goes on and on, eschewing repose, and when we think that a firm cadence is inevitable—and we are now about to enter the sixteenth measure of a very slow tempo—Mozart stops our breath by his dramatic turn into minor. This D minor, with drums and pungently flavorful low trumpets, harks back to the piano concerto in that key, K.466, and ahead to *Don Giovanni*. Having reached that harmony of foreboding, Mozart writes first a powerful rising sequence and then music of gradual, tensely anticipatory subsidence. Our attention thus captured, the Allegro can begin in quiet, subtly off-center harmonically, and against an accompaniment of taut syncopations. It is a beginning that strikingly sets off the festive trumpet-and-drum music to come. When a new theme arrives, it is one of ideally Mozartian grace and freshness. Yet neither the drama of the Adagio nor the urgent elegance of the Allegro prepares us for the coming together of learning and fire that produces the densely polyphonic, irresistibly energetic development. (It is, incidentally, one of the few passages for which Mozart made elaborate sketches.) The extraor-

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dinary spirit of these pages enters the recapitulation and the blazing coda.

If we pay but casual attention to how the Andante begins, we could take it to be simply another instance of Mozartian grace. Attend, however, to the specific coloration with which Mozart has here invested the familiar gestures—listen, that is, to the effect produced by the gently unyielding bass and to the poignant chromatic embellishment when the first phrase is repeated—and you learn that nothing is going to be ordinary. Strange shadows on the harmonies, the quiet force behind the contrapuntal imitations, the sighs in the closing melody, all these contribute to what caused Mozart's biographer, Alfred Einstein, to exclaim, "What a deepening of the concept of Andante is here!" Here, too, there is no minuet; rather, Mozart moves straight into one of his most miraculous finales, a movement that combines strength without heaviness, crackling energy of rhythm, a challenge to the most virtuosic of orchestras, and, as always, grace. We think of Mozart's last three symphonies as a special group. If, however, we think not of chronology, but of quality, then surely attainment of miracle in the genre is reached first, and no less, in the *Prague*.

—Michael Steinberg

GUEST ARTISTS

For a biography of **Sir Andrew Davis**, see page 37.

Sir James Galway



Sir James Galway is widely regarded as both a supreme interpreter of the classical flute repertoire and a consummate entertainer whose appeal crosses all musical boundaries. Born in Belfast, he studied at the Royal College of Music, the Guildhall School of Music and Drama, and the Paris Conservatory. He began his career at Sadler's Wells Opera and the Royal Opera–Covent Garden, which led to positions with the BBC Symphony Orchestra, the London Symphony, the Royal Philharmonic, and the Berlin Philharmonic. In 1975 he launched his solo career. Since then, Sir James has traveled extensively, giving recitals, performing with the world's leading orchestras, in chamber music engagements, and in popular music concerts as well as giving master classes. In addition to his performances of the standard classical repertoire, particularly Bach, Vivaldi, and Mozart, he features contemporary music in his programs, including pieces by such composers as Amram, Bolcom, Corigliano, Heath, and Lieberman, as well as works commissioned by and for him. As an instructor and humanitarian, Sir James is a tireless promoter of the arts. Alongside his busy performing schedule he finds time to share his wisdom and experience with the generations of tomorrow. He is the author/editor of several flute books, performance editions, and scholarly articles. Sir James devotes much of his free time as president of Flutewise, a nonprofit organization encouraging young flute players all over the world. He also supports various charities, in particular FARA, SOS, and UNICEF, with which he holds the title of special representative. Highlights of his 2005-06 United States season include performances with the National, Chicago, and Boston symphony orchestras, the Philadelphia Orchestra, the New York Philharmonic, and a tour with the Polish Chamber Orchestra as soloist and conductor with his wife, Lady Galway. Sir James's European performances include the Musikverein in Vienna, the Salzburg Festival, Royal Albert Hall in London, National Concert Hall in Dublin, and performances in Germany, Italy, Spain, and Switzerland. He also tours the Far East again this season, visiting Japan and Taiwan. He recently begun conducting and holds the position of principal guest conductor of the London Mozart Players. Sir James Galway's first release since signing a recording contract with Deutsche Gramophone is the bestselling "Wings of Song." His discography includes more than 60 CDs with BMG/RCA Classics. Twice Her Majesty Queen Elizabeth II of England has honored James Galway: in 1979 with an Order of the British Empire, and in 2001 with

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a knighthood for services to music. This past May he was honored at the prestigious Classic Brits Awards held in London's Royal Albert Hall, where he received the coveted "Outstanding Contribution to Classical Music" Award. Sir James Galway made his BSO debut on the Opening Night of the 1984-85 BSO season and his Tanglewood debut in July 1987. His most recent Tanglewood appearance was in July 2002 for William Bolcom's *Lyric Concerto*, which he repeated, on a program also including Mozart's D major Flute Concerto, for his most recent Symphony Hall appearances this past January.

Ann Hobson Pilot



Ann Hobson Pilot is a graduate of the Cleveland Institute of Music. She became principal harp of the Boston Symphony Orchestra in 1980, having joined the BSO in 1969 as assistant principal harp and principal with the Boston Pops. Before that she was substitute second harp with the Pittsburgh Symphony and principal harp of the Washington National Symphony. Ms. Pilot has had an extensive solo career; she has performed with many American orchestras as soloist, as well as with orchestras in Europe, Haiti, New Zealand, and South Africa. She has several CDs available on the Boston Records label, as well as on the Koch International and Denouement labels. Ms. Pilot is the recipient of a Doctor of Fine Arts degree from Bridgewater State College. In 1998 and 1999 she was featured in a video documentary sponsored by the Museum of Afro-American History and WGBH, aired nationwide on PBS, about her personal musical journey as well as her African journey to find the roots of the harp. In September 1999 she traveled to London to record, with the London Symphony Orchestra, the Harp Concerto by the young American composer Kevin Kaska, a work that she commissioned. Ms. Pilot is on the faculties of the New England Conservatory of Music, Boston University, the Tanglewood Music Center, and the Boston University Tanglewood Institute. She is a member of the contemporary music ensemble Collage and has also performed with the Boston Symphony Chamber Players, the Marlboro Music Festival, the Newport Music Festival, and the Sarasota Music Festival, among others. Ann Hobson Pilot's solo performances with the BSO have included her solo debut with Mozart's Concerto in C for Flute and Harp at Tanglewood in July 1972 and her most recent appearance as soloist here, in Debussy's *Danses Sacrée et profane* with Charles Dutoit in July 1999. Her solo performances in the 2005-06 season include appearances with the Pro Arte Chamber Orchestra, the Indian Hill Chamber Orchestra, and the Boston Classical Orchestra.



Stu Rosner

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The Boston Pops Esplanade Orchestra
Keith Lockhart conducting

Sunday evening, August 14, 2005, at 8:30
Koussevitzky Music Shed
Tanglewood

2005 SEASON

Keith Lockhart, Conductor
John Williams, Laureate Conductor
Bruce Hangen, Principal Pops Guest Conductor

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
BRUCE HANGEN, *Principal Pops Guest Conductor*
Sunday evening, August 14, 2005, at 8:30

BOSTON POPS

KEITH LOCKHART conducting

AMERICA!
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The Star-Spangled Banner	Smith/Key
Liberty Fanfare	Williams
America	Simon-Morley/Hollenbeck
The Gettysburg Address JONATHAN EPSTEIN, narrator	Edelman
Three Dance Episodes from *On the Town* The Great Lover—Lonely Town: Pas de Deux— Times Square: 1944	Bernstein
Doodletown Fifers	arr. Hollenbeck
Patriotic Sing-Along America—America the Beautiful—Yankee Doodle— The Yankee Doodle Boy—This Land Is Your Land— You're a Grand Old Flag—God Bless America	arr. Hayman

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Presenting
LINDA EDER

John Oddo, piano/music director; David Finck, bass; and Clint DaGannon, drums

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Patriotic Sing-Along

AMERICA

My country 'tis of thee, sweet land
of liberty, Of thee I sing.
Land where my fathers died!
Land of the Pilgrim's pride!
From ev'ry mountain side,
Let freedom ring!

AMERICA THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain.
For purple mountain majesties, above
the fruited plain.
America! America! God shed his grace
on thee,
And crown thy good with brotherhood
From sea to shining sea.

YANKEE DOODLE

Oh! Yankee Doodle came to town
a-ridin' on a pony
He stuck a feather in his hat and called
it macaroni.
Yankee Doodle keep it up, Yankee Doodle
dandy.
Mind the music and the step and with
the girls be handy.

I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle dandy, a Yankee
Doodle do or die.
A real live nephew of my Uncle Sam,
Born on the Fourth of July.
I've got a Yankee Doodle sweetheart,
she's my Yankee Doodle joy.
Yankee Doodle came to town,
a-ridin' on a pony,
I am a Yankee Doodle boy.

THIS LAND IS YOUR LAND

This land is your land, this land is my
land
From California to the New York island,
From the redwood forest to the Gulf
Stream waters;
This land was made for you and me.

Words and music by Woody Guthrie
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YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high
flying flag.
And forever in peace may you wave;
You're the emblem of the land I love,
The home of the free and the brave.
Ev'ry heart beats true, Under red, white,
and blue,
Where there's never a boast or brag;
But should old acquaintance be forgot,
Keep your eye on the grand old flag.

GOD BLESS AMERICA

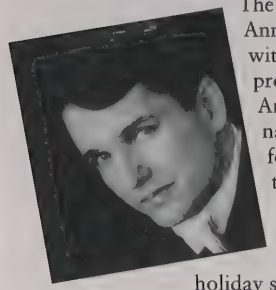
by Irving Berlin

God bless America, land that I love.
Stand beside her and guide her
Through the night with the light from
above.
From the mountains, to the prairies,
To the oceans, white with foam,
God bless America, my home sweet home.
God bless America, my home sweet home.

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—arranged by Richard Hayman

Keith Lockhart

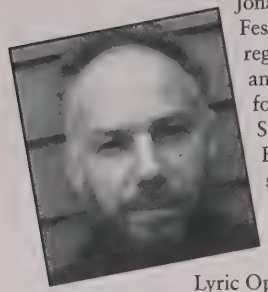


The 2005 Boston Pops season marks Keith Lockhart's Tenth Anniversay Season as Boston Pops Conductor. During his decade with the orchestra, Mr. Lockhart has honored the Boston Pops' proud history while breaking new ground at this venerable American institution. In February 1995 Keith Lockhart was named 20th Conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has conducted more than 800 concerts and made 62 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by CBS4 in Boston and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on CBS4. The Boston Pops' 2002 July Fourth broadcast was nominated for an Emmy Award for Outstanding Classical Music/Dance Program, and the 2002 *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award in the Television Broadcast category. Keith Lockhart has led the Boston Pops on 24 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall. Under his direction the orchestra has dramatically broadened its touring activities, performing in concert halls and sports arenas across the country. In September 2004 Mr. Lockhart and the orchestra appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002 Mr. Lockhart led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. In February 2004 he led the first Boston Pops concert at New York's Radio City Music Hall since the Fiedler era. In November 2004 Keith Lockhart and the Boston Pops released *Sleigh Ride*, the first self-produced recording in the orchestra's history. In June 2005 they released *America*, a collection of patriotic favorites. Both *Sleigh Ride* and *America* are available online through www.bostonpops.org. Keith Lockhart and the Boston Pops Orchestra recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller* (1996), *American Visions* (1997), the Grammy-nominated *The Celtic Album* (February 1998), *Holiday Pops* (September 1998), *A Splash of Pops* (1999), *Encore!* (March 2000), the Latin Grammy-nominated *The Latin Album* (September 2000), and *My Favorite Things: A Richard Rodgers Celebration* (April 2002).

Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. He opened the 2002-03 Saint Louis Symphony season with a gala concert featuring cellist Yo-Yo Ma, and returned to Saint Louis in September 2004; he led the Deutsches Symphonie-Orchester in Berlin on New Year's Eve 2002 and the Concertgebouw Orchestra of Amsterdam in June 2003. Recent engagements include successful appearances with the Baltimore, Edmonton, Toronto, Columbus, and Cincinnati symphonies, and his Boston Lyric Opera debut with Puccini's *Tosca* in spring 2004. As music director of the Utah Symphony, he led a production of Britten's *A Midsummer Night's Dream* in March 2005. Notable past engagements include his first major

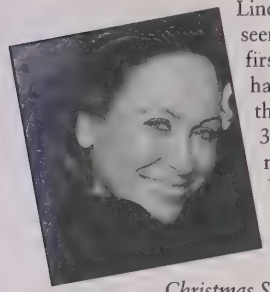
opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and debuts with the New York Chamber Symphony, the Houston Symphony, and the New Japan Philharmonic.

JONATHAN EPSTEIN



Jonathan Epstein most recently appeared in the Berkshire Theatre Festival production of *Rat in the Skull*. He has performed at regional theatres around the country, on and off-Broadway, and in London's West End, but is perhaps best known locally for his long association as actor, director, and teacher with Shakespeare & Company, where his roles have included Bottom and Puck, Dogberry and Benedick, Feste and Falstaff, as well as the title roles in *King Lear*, *Richard III*, and *Macbeth*. Other New England credits include *The Merchant of Venice*, *Phaedra*, and *Picasso at the Lapin Agile* at the American Repertory Theatre, *Die Fledermaus* at Boston Lyric Opera, and many others. He has twice been honored with Boston's Elliot Norton Award for outstanding actor. This autumn he will be playing Jonah in the world premiere production of William Gibson's *Jonah's Dream* at Connecticut Rep. He has previously performed with Keith Lockhart and the Boston Pops in their "Brush Up Your Shakespeare" program, taped for PBS's *Evening at Pops*.

LINDA EDER



Linda Eder's story has a fairy-tale quality to it; the ease that seems to dominate her ascension is testimony to her gifts. Her first true national exposure was via *Star Search*, where she had an unprecedented thirteen weeks of success. She created the leading role of Lucy in *Jekyll & Hyde*, which went on a 35-city tour before opening on Broadway in 1997. Linda's memorable performance as Lucy earned her the Theatre World Award for Best Broadway Debut as well as the Drama Desk and Outer Critics' Circle Award nominations for Best Actress in a Musical. Her solo albums—*Linda Eder* (RCA), *And So Much More* (Angel), *It's Time* (Atlantic), *Christmas Stays the Same* (Atlantic), *Gold* (Atlantic), *Broadway My Way* (Atlantic), and *Storybook* (Angel/EMI)—have won Linda critical and popular accolades. A DVD version of Linda's holiday concert, taped live during her 2001 Bravo television special, *Christmas Stays the Same* (Rhino), was recently released. Sometime in between recording and performing across the country, she realized a life-long dream: Linda performed three sold-out concerts at Carnegie Hall to great acclaim. Constant comparisons to Judy Garland, Ella Fitzgerald, Barbra Streisand, Celine Dion, and other great voices have catapulted Linda Eder into an elite group of singers and onto television and radio shows. Her new Angel CD, to be released in October, is called *By Myself: The Songs of Judy Garland*. She has made several previous Boston Pops appearances.

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Laureate Conductor

BRUCE HANGEN
Principal Pops Guest Conductor

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Lisa Crockett
Kristina Nilsson
Gregory Vitale
Sandra Kott
Dianne Pettipaw
Gerald Mordis
James Orent
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Melissa Howe
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Christine Vitale

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Clayton Hoener
Colin Davis
Susan Shipley
Pattison Story
Danielle Maddon
Julie Leven
Rebecca Katsenes
Krista Buckland-Reisner
Sarita Uranovsky
Kay Knudsen

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Jean Haig
Anne Black
Susan Culpo
Donna Jerome
David Feltner
Barbara Wright
Joan Ellersick

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Ronald Lowry
David Finch
William Rounds
Kevin Crudder
Jennifer Lucht
Toni Rapier
Eugene Kim

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Robert Caplin
Barry Boettger
Joseph Holt
Elizabeth Foulser
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Ann Bobo

Oboes
Andrew Price
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Barbara LaFitte

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Ian Greitzer
Aline Benoit

Bass Clarinet
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Saxophones
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THIS WEEK'S ANNOTATORS

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Steven Ledbetter, program annotator of the Boston Symphony Orchestra from 1979 to 1998, now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic.

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 9, 23; August 6, 13 — Marc Mandel
July 16, 30; August 20, 27 — Robert Kirzinger



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SEIJI OZAWA HALL

Prelude Concert

Friday, August 19, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

BO YOUP HWANG, violin
STEVEN ANSELL, viola
JONATHAN MILLER, cello
RANDALL HODGKINSON, piano

TURINA — Trio No. 2 in B minor for piano, violin, and cello, Opus 76

Lento—Allegro molto moderato
Molto vivace
Lento—Andante mosso—Allegretto

BRAHMS — Quartet No. 1 in G minor for piano, violin, viola, and cello, Opus 25

Allegro
Intermezzo: Allegro ma non troppo;
Trio: Animato
Andante con moto—Animato
Rondo alla Zingarese: Presto

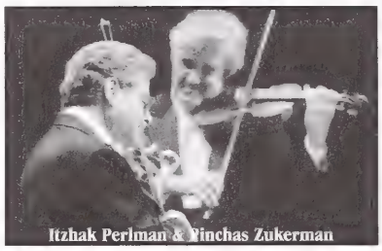
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Notes

Joaquin Turina (1882-1949) was born and raised in Seville, the son of an artist of Italian descent. He showed a talent for music from an early age, making his debut as a pianist already in 1897. His family didn't discourage his musical pursuits altogether, but he was expected to study medicine. Eventually his evident obsession with music gained him his father's approval to study more formally; he was composing prolifically all the while. At twenty he decided to leave the provincial Seville for the capital Madrid in hope of immediate success as an opera composer. It was there that he met Manuel de Falla. In Madrid the fashion was for the *zarzuela*, a semi-operatic form of popular music theater. Turina tried his hand at this genre with little success, along with other pursuits; disappointment


Itzhak Perlman & Pinchas Zukerman


Renée Fleming


Vladimir Ashkenazy


Emanuel Ax


Dmitri Hvorostovsky


Joshua Bell


Michael Tilson Thomas


Vladimir Feltsman


Lang Lang


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led him to move to Paris in 1905. There was already a strong contingent of Spaniards in Paris, including Albéniz; Falla would arrive there in 1907. Determined to continue his formal studies, Turina attended the Schola Cantorum, where Vincent d'Indy held sway. Meanwhile he was performing as a pianist with the Parent Quartet and had begun, at the advice of Albéniz, to use the material of Spanish folk music in his pieces.

In 1913, the year of his graduation from the Schola, Turina's symphonic poem *La procesión del Rocio* was performed by the Madrid Symphony Orchestra with great success. By the time he and Falla returned to Madrid the following year, he was considered one of Spain's most important composers. Among his most important pieces are his *Sinfonia sevillana* for orchestra (1920), his opera *Jardin de oriente* (1923), and the Piano Trio, Opus 35 (1926). He became a professor at Madrid Conservatory in 1930, and suffered at the hands of the Republicans during the civil war, but—the Nationalists having won out—was further honored in the last years of his life.

The Piano Trio No. 2, Opus 76, is one illustration of Turina's interest in writing for the central genres of chamber music: also in his catalog are a couple of piano quintets, two violin sonatas, string quartets, and three other works for the combination of piano, violin, and cello, including his first Piano Trio, Opus 35, which won the National Music Prize in 1926. The present work is characteristic of Turina's musical language in its lush, impressionistic harmonies and its various passionate, strongly delineated moods. The piece is in three movements. The first begins yearningly with a brief slow introduction before settling into the flowing Allegro, in which the piano provides most of the texture and the strings most of the melodic interest. The Lento opening material returns to provide a contrasting middle section. The brief middle movement begins in a quick, dancelike 5/8 meter; once more this is interrupted by a Lento section. The finale begins slowly again; this music is then presented in several hues, through several changes in tempo and meter, bringing us right up to the exuberantly confident close.

* * * * *

Just when **Johannes Brahms** (1833-1897) composed his G minor piano quartet is not clear. Of his three works in the genre, the C minor quartet, the last to be printed (in 1875, as Opus 60), was actually begun first, in 1855. The G minor, Opus 25, and the A major, Opus 26, were both published in 1863, though Brahms had certainly begun work on the G minor before 1860.

In July 1861 he sent the first two movements of the G minor, and the scherzo of the A major, to Clara Schumann for her comments. Late that September he sent versions of both works to another close friend, the violinist Joseph Joachim, who quickly responded:

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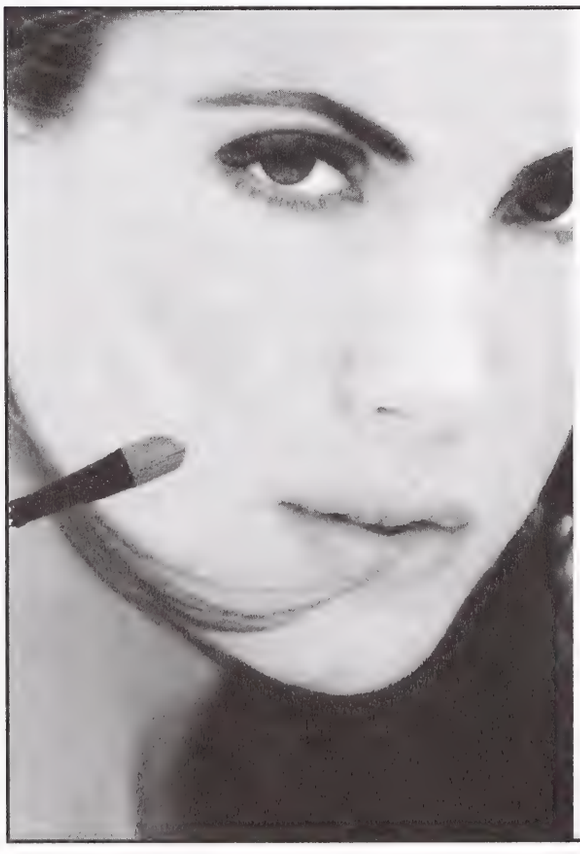
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"On the whole… their deeply earnest nature and the way they broaden out as they progress, especially in the transitions, have taken possession of my heart…." Though Joachim had (and continued to have) reservations about the G minor piano quartet's first movement, he had none whatsoever about the finale: "In the latter (alla Zingarese) you have completely defeated me on my own territory," presumably referring to his own recent D minor violin concerto, known as the "Hungarian Concerto."

The quartet had its public premiere on November 16, 1861, in Hamburg, with Clara Schumann as the pianist. Following a private Vienna performance in October 1862, the violinist Joseph Hellmesberger declared of the composer: "He is Beethoven's heir." Brahms was not yet thirty, and still some fifteen years from the completion of his First Symphony. Though the G minor piano quartet continued to daunt the professional critics for a while, it is not surprising that Arnold Schoenberg, so great an admirer of the composer, chose to explore the work's possibilities and implications by scoring it for full orchestra in 1937.

It is also not surprising that the first movement of this quartet so puzzled Joachim when it was new: this is one of the most challenging, engrossing, intellectually stimulating, and rewarding pieces of chamber music to be found. Then, as the entire work proceeds, and the better one gets to know it, one can only marvel at Brahms's ingenuity and breadth of invention as he continues from one movement to the next.

The first four measures—with that opening four-note motive introduced, mirrored, transposed, and foreshortened—are enough to set the stage for the entire opening Allegro. The initial expressive markings—*piano*, *espressivo*, *dolce* (softly, expressive, sweetly)—belie the characteristically somber G minor-ness of this movement, which is but rarely touched by the major mode. As he would do so much later in the opening movement of his Fourth Symphony, Brahms begins the development section with what sounds like a return to the beginning for a repeat of the exposition, but then moves off in unexpected directions. The moment of recapitulation is considerably less clear and realized more in retrospect, Brahms



having veiled his return to the home key with harmonic sleight-of-hand. Needless to say, these few statements merely scratch the surface of Brahms's accomplishment in this extraordinary movement.

For his second movement Brahms writes a C minor Intermezzo of unusual phrase-lengths, subtly scored for muted strings, once more beginning *piano*, *dolce*, and *espressivo*. For contrast we get a faster-moving Trio in A-flat major, marked "Animato," as is the wisp of coda that follows the Intermezzo's return. The E-flat major slow movement brings the sort of long-breathed, richly romantic effusion of which Brahms was so eminently master. A strongly contrasting central episode in C major is simultaneously fanfare and march. This strikingly extramusical allusion to a world outside the concert hall helps also to prepare the still more wildly extroverted fourth-movement finale, a concluding Rondo alla Zingarese (Rondo "in gypsy style") of dizzying energy and inventiveness, once more in the home key of G minor. A sort of heavily accented, readily recognizable "stomping dance" episode in G major provides contrast of color in the first occurrence of the tonic major since the work's opening movement. Near the end there is a discharge of energy in the form of a cadenza for solo piano, and the final pages bring the fastest music (marked "Molto Presto") heard so far.

—Notes by Robert Kirzinger (Turina)
and Marc Mandel (Brahms)

ARTISTS

Born in Korea, violinist **Bo Youp Hwang** gave his first solo performance with orchestra at twelve and went on to study at the School of Music and Fine Arts and the University of Seoul; by age eighteen he had won two prestigious prizes, leading to study with the Fine Arts String Quartet at University of Wisconsin. He later won first prize of the Young Artist Competition. Mr. Hwang was assistant concertmaster of the Milwaukee Symphony Orchestra for three years before he joining the Boston Symphony Orchestra in 1973. He has performed on several occasions as soloist with the Boston Pops Orchestra and was also active as first violinist of the Francesco String Quartet. Mr. Hwang has returned to Korea several times over the past years to perform there with the orchestra. Besides teaching many successful young musicians in the Boston area over the years, he has also taught at the Boston University Tanglewood Institute and at the Preparatory School of the New England Conservatory of Music.

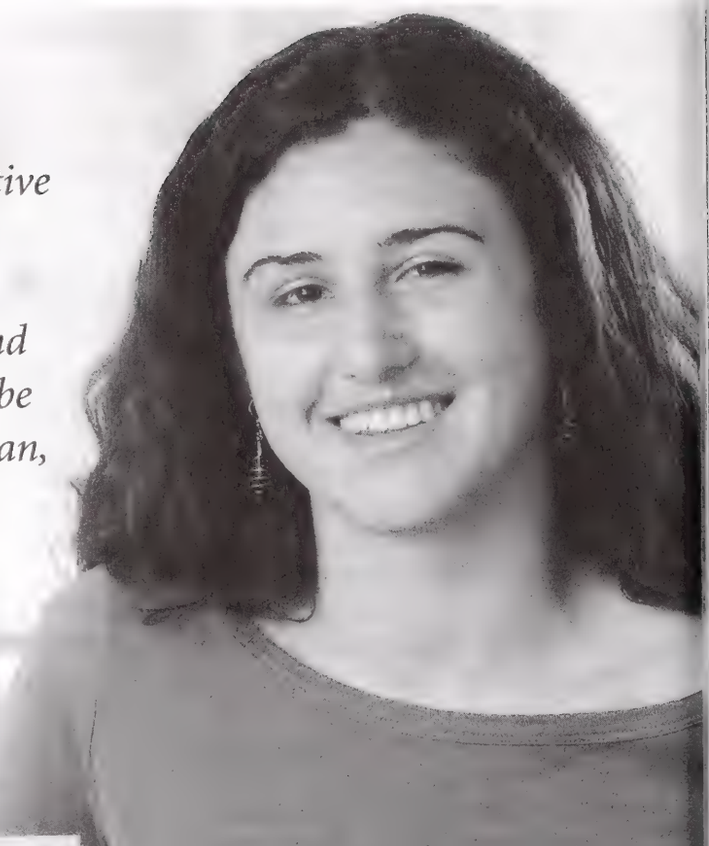
BSO principal viola **Steven Ansell** joined the Boston Symphony Orchestra as its principal violist in September 1996, having already appeared with the orchestra in Symphony Hall as guest principal viola. A native of Seattle, Mr. Ansell also remains a member of the acclaimed Muir String Quartet, which he co-founded twenty-three years ago, and with which he has toured extensively throughout the world. In 1995, the Muir Quartet won a Grammy Award. A graduate of the Curtis Institute of Music, where he studied with Michael Tree and Karen Tuttle, Mr. Ansell was named professor of viola at the University of Houston at twenty-one and became assistant principal viola of the Pittsburgh Symphony Orchestra under André Previn at twenty-three. As a recording artist he has received two Grand Prix du Disque awards and a *Gramophone* Magazine award for Best Chamber Music Recording of the Year. He has appeared on PBS's "In Performance at the White House" and has participated in the

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.

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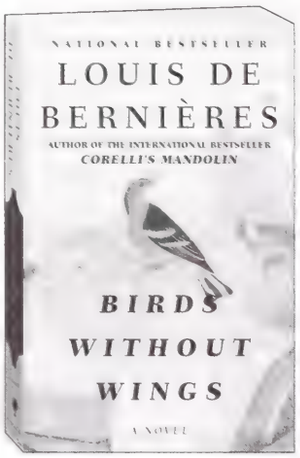
Tanglewood, Schleswig-Holstein, Marlboro, Blossom, Newport, Spoleto, and Snowbird festivals. Mr. Ansell is currently a professor of music at Boston University School for the Arts. As principal viola of the Boston Symphony Orchestra, he is also a member of the Boston Symphony Chamber Players. He has appeared as soloist with the BSO on several occasions, including recent performances of Berlioz's *Harold in Italy* led by Emmanuel Krivine and Strauss's *Don Quixote* led by Rafael Frühbeck de Burgos.

After attending Pablo Casals' master class at the University of California at Berkeley, **Jonathan Miller** chose to abandon his study of literature there and devote himself completely to the cello, training with Bernard Greenhouse of the Beaux Arts Trio. Seeking out masters of different schools and styles, he also studied with Raya Garbousova, Leonard Rose, Harvey Shapiro, and Edgar Lustgarten. In 1964 and 1965 he was a fellowship student at the Tanglewood Music Center. Before joining the Boston Symphony in 1971, Mr. Miller was principal cellist of the Juilliard, Hartford, and San Diego symphony orchestras. He has been soloist with the Hartford Symphony, the Boston Pops Orchestra, and the Metropolitan Symphony Orchestra of Boston, and he has performed in chamber music concerts at Symphony Hall and at Tanglewood. A winner of the Jeunesses Musicales auditions, he toured the United States twice with the New York String Sextet, appeared as a member of the Fine Arts Quartet, and has taught at the New England Conservatory and at the Boston University Tanglewood Institute. He is music director of the Boston Artists Ensemble, which he founded in 1980, and a member of the Gramercy Trio, which received a Copland Foundation Grant for its first CD and made its acclaimed New York debut in 2003 in Merkin Hall. In June 1990, at the invitation of Mstislav Rostropovich, Mr. Miller was a soloist at the American Cello Congress. He has recently recorded the Beethoven cello sonatas with pianist Randall Hodgkinson for Centaur records.

American pianist **Randall Hodgkinson**, grand prize winner of the International American Music Competition sponsored by Carnegie Hall and the Rockefeller Foundation, has performed with orchestras in Atlanta, Philadelphia, Buffalo, Boston, Cleveland, and abroad in Italy and Iceland. His recital programs span the repertoire from J.S. Bach to Donald Martino. He is an artist member of the Boston Chamber Music Society and performs four-hand and two-piano repertoire with his wife, Leslie Amper. Mr. Hodgkinson has appeared at festivals including Blue Hill in Maine, Bargemusic, Chestnut Hill Concerts in Connecticut, the Seattle Chamber Music Festival, Chamber Music Northwest, and Mainly Mozart in San Diego. His critically acclaimed recent solo release on the Ongaku label features music of Stravinsky, Chopin, Schumann, and Beethoven. Among his other recordings are the Beethoven cello sonatas with BSO cellist Jonathan Miller on Centaur, and, recorded "live," the world premiere of Gardner Read's Piano Concerto, on the Albany label. Mr. Hodgkinson is on the faculties of the New England Conservatory of Music and the Longy School. He has appeared as orchestral pianist with the Boston Symphony Orchestra on numerous occasions, and made his debut as concerto soloist with the BSO in Bartók's Concerto for Two Pianos, Percussion, and Orchestra in October 2001.

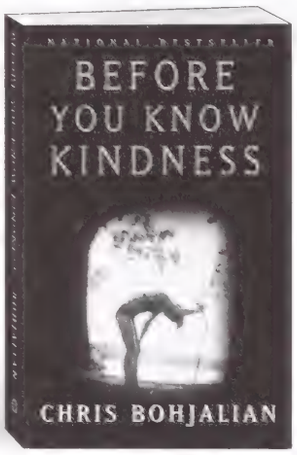


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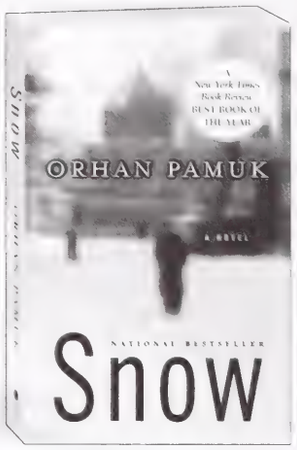
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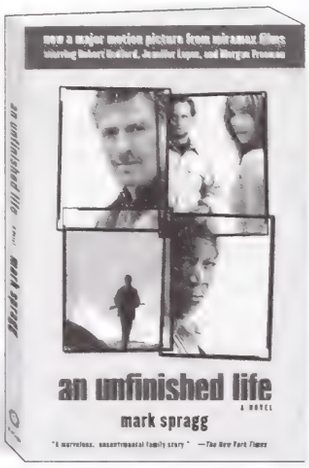
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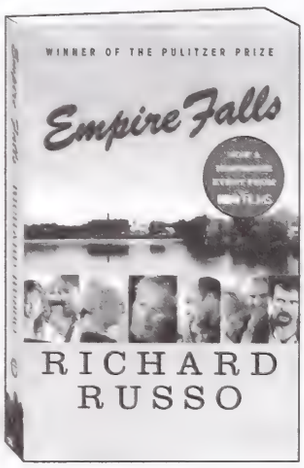
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RAFAEL FRÜHBECK DE BURGOS conducting

RACHMANINOFF — *Rhapsody on a Theme of Paganini*, Opus 43, for piano and orchestra

GARRICK OHLSSON

INTERMISSION

RIMSKY-KORSAKOV — *Scheherazade*, Symphonic Suite, Opus 35

Largo e maestoso—Allegro non troppo
Lento—Andantino—Allegro molto—Vivace scherzando—Allegro molto ed animato
Andantino quasi allegretto
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NOTES ON THE PROGRAM

Serge Rachmaninoff (1873-1943)
Rhapsody on a Theme of Paganini, Opus 43, for piano and orchestra

First performance: November 7, 1934, Philadelphia Orchestra (in Baltimore), Leopold Stokowski cond., Rachmaninoff, soloist. *First BSO performance*: December 1937, Serge Koussevitzky cond., Rachmaninoff, soloist. *First Tanglewood performance*: August 13, 1967, Erich Leinsdorf cond., John Browning, soloist. *Most recent Tanglewood performance*: August 15, 1999, Hans Graf cond., Jean-Yves Thibaudet, soloist.

Rachmaninoff's *Rhapsody on a Theme of Paganini* is one of those rare works that impresses even the snobbish types who customarily turn up their noses at the compositions of this Russian emigré who wrote such unabashedly romantic, heart-on-sleeve music. Generally regarded as a reactionary in a world dominated by the new ideas of Stravinsky's neo-classicism on the one hand and Schoenberg's twelve-tone technique on the other, Rachmaninoff has, until recent years, been largely written off by the musical intelligentsia. Times are changing, though, and his star is rising again. At least we can now begin to assess his contribution without fighting our way through a battlefield of entrenched avant-gardists. It is particularly instructive to compare the sarcastic, denigrating article on the composer in the fifth edition (1955) of Grove's Dictionary of Music and Musicians with the much more informative and balanced contribution in The New Grove Dictionary (1980). One would hardly guess that the two articles were about the same composer!



To be sure, the biggest successes, the pieces requested again and again, the works he could not avoid—the Second and Third piano concertos in particular, and, of course, the Prelude in C-sharp minor, which he had to play at every recital before the audience would let him leave—were far in the past by 1934. His most recent piano concerto, the Fourth, had grown to such lengths that he joked it would have to be performed on successive nights, like Wagner's *Ring*, and when it was premiered in Philadelphia in 1927 it was a dismal failure. In the end, the composer withdrew the work from further performance (he finally revised it considerably in 1941, but it has never become well-known). Another score composed at the same time, three Russian songs for chorus and orchestra, had come off well, but the failure of a work for his own instrument apparently hurt badly. Between 1926 (when he finished both the concerto and the Russian songs) and 1931 Rachmaninoff composed nothing. By 1931 he overcame his sense of fiasco sufficiently to compose the Variations on a Theme of Corelli, his last work for solo piano. This work, too, was not immediately successful. The composer sent a copy of the work, along with this wry commentary, to a composer friend in Russia, Nikolai Metner:

> I have played them here [in the United States] 15 times, but only one of these 15 performances was good.... I have not played them in full once. I was guided by the coughing of the public. When the coughing increased, I would leave out the next variation. When there was no coughing, I would play them in order. In one concert (I don't remember where—a small town) the coughing was such that I played only 10 variations (out of 20). My record was 18 variations (in New York). However, I hope that you will play them all and that you will not "cough."

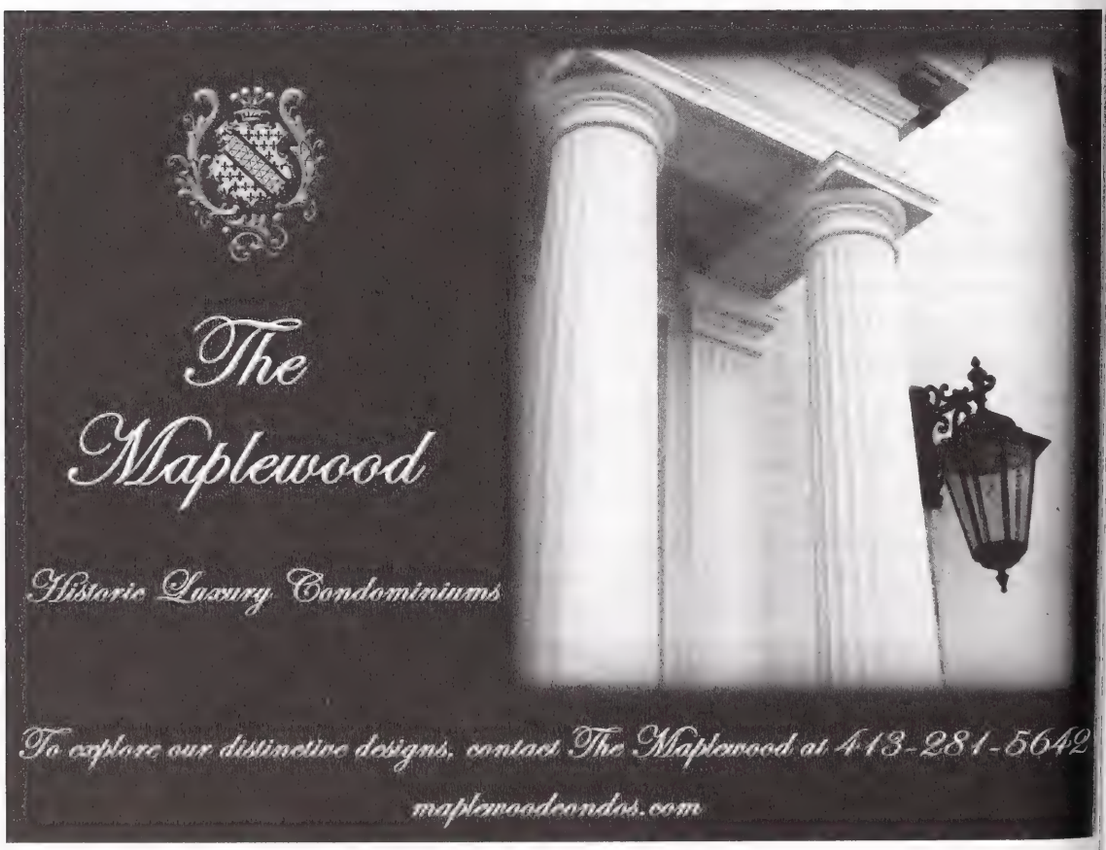
The variation form was not one for which Rachmaninoff had hitherto shown any particular predilection. (His only previous essay in the genre had been the Variations on a Theme of Chopin in 1902-03.) But it was clearly churning in his mind now, for when

he arrived at his Swiss summer residence in the summer of 1934, he began to compose with extraordinary energy and imagination the work that is surely his finest essay in the medium of piano and orchestra.

It was bold of Rachmaninoff to choose a theme so thoroughly treated by earlier composers. Paganini himself had started the tradition by varying the theme of his Twenty-fourth Caprice for solo violin eleven times; later in the nineteenth century both Liszt and Brahms took their turns having a go at the theme. And in our own century, following Rachmaninoff, Witold Lutosławski and Boris Blacher have continued the investigation of Paganini's theme. And yet, despite the long history of composers' delving into this thematic material, Rachmaninoff comes up with fresh treatments presented in a score that is dashing, brilliant, romantic, and witty by turns. The great choreographer Fokine prepared a ballet to this music in 1939 to a scenario provided by Rachmaninoff himself, based on the Paganini legend, the demonic super-virtuoso whose powers were granted him through a pact with the devil. It is even conceivable that Rachmaninoff had this story in mind while composing (he often said that a program provided a stimulus when he was working, though he rarely revealed its nature or details).

At the outset strings and woodwinds toss fragments of the theme back and forth as the piano asserts itself with stern octaves on the tonic, A. The first variation actually precedes the formal statement of the full theme; it is a kind of bare-bones, stripped-down version, tense, bony, hushed, but with a sardonic touch of wit. The theme itself is first given—appropriately—to the violins, immediately evoking echoes of Paganini's original.

The title "Rhapsody" might lead us to expect extraordinary freedoms in the treatment of the Paganini material, but ironically Rachmaninoff here gives us the most classically shaped of all his compositions. Each variation is complete in itself, each has a marked, evident connection to the Paganini theme. As a whole the treatment becomes freer as the work progresses, but that is entirely consonant with classical practice. The first six



variations maintain strict tempo, stay in the same key (A minor) as Paganini's caprice, and even hint at Paganini's own variations. The first major change in character comes with the seventh variation, in which Rachmaninoff introduces one of his favorite musical ideas as a second thematic idea. This is the old plainchant sequence *Dies irae* from the Mass for the Dead, a tune widely used by romantic composers since Berlioz, but by no one so often as Rachmaninoff. We hear it first in sustained chords in the piano against thematic segments in bassoon and cellos. It will play a substantial role in the score, perhaps designed to suggest Paganini's supposed bargain with the devil (just as it was used to suggest diabolical activities in the "Dream of a Witches' Sabbath" in Berlioz's *Symphonie fantastique*). Rachmaninoff plans its several reappearances in his *Rhapsody* with a keen sense of telling effect.

By the ninth variation, Rachmaninoff is no longer so much playing with the thematic outline or its harmonic pattern as he is exploiting the colors and the rhythms of its diabolic character with special coloristic effects in the orchestration. A grotesque march presents the *Dies irae* like a slow tolling of funeral bells.

Up to this point the music has stayed firmly in Paganini's home key of A minor; now the eleventh variation, which functions as a kind of reflective solo cadenza with a mysterious accompaniment, leads off to a new key and the beginning of a middle section in which the tonality is freer. This includes variations in a graceful minuet tempo, a fiery Allegro with thunderous piano chords, a lively F major variation in which the woodwinds and violins play triplet fanfares "like a trumpet," and a scherzando for the piano solo in which the orchestra is silent until the very end. A change to B-flat minor brings in a movement of great delicacy, with solo figures derived from Paganini in the oboes and later the clarinets, answered by violin or horn. Muted violins tremble softly as the variation comes to its end and continues in the same minor key with mysterious tremolos and wandering divagations of the pianist, with only a three-note motive to recall Paganini.

The modulations end up in the lush, romantic key of D-flat major for the most famous variation in the set, the eighteenth. This sounds, at first hearing, as if Rachmaninoff had thrown Paganini to the winds and gone off to seek the kind of rich Russian melody that had made his Second and Third piano concertos so popular. And yet this theme, in Rachmaninoff's most popular style, is derived from Paganini's by the simple device of turning its notes upside-down and playing them more slowly and lyrically. The result is an outpouring of lyric melody that soars climactically and then dies gently away.

The remaining five variations return to the home key to provide a finale of great




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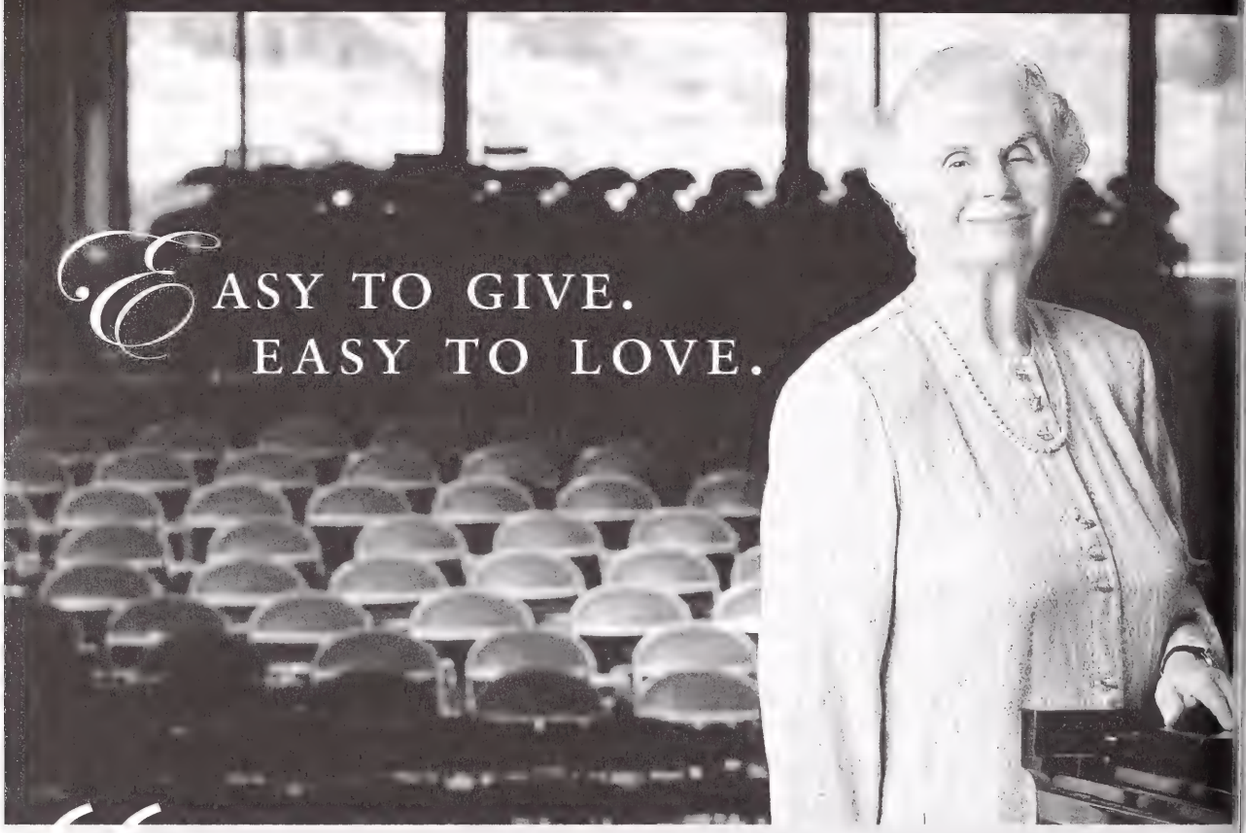

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brilliance *à la* Paganini, then turning to intimations of the satanic, with a dark march erupting in a piano cadenza and a variation (No. 23) in which the soloist begins in the unlikely key of A-flat; the orchestra promptly takes matters into its own hands by jerking the soloist up to A and continuing into the last variation, with a kaleidoscopic outburst of fireworks and a final reference in the brass to the *Dies irae*. Then, just as Rachmaninoff seems to be building up to his mightiest peroration, the score ends with the wittiest touch of all—one last quiet reference to Paganini.

—Steven Ledbetter

Nikolai Rimsky-Korsakov
Scheherazade, Symphonic suite, Opus 35

First performance: October 28, 1888, St. Petersburg, Rimsky-Korsakov cond. *First BSO performance*: April 1897, Emil Paur cond. *First Tanglewood performance*: August 14, 1937, Serge Koussevitzky cond. *Most recent Tanglewood performance*: August 2, 2002, Emmanuel Krivine cond.

During the winter of 1887-88, Rimsky-Korsakov was engaged in one of his many generous acts of pious devotion to a deceased Russian master: he was orchestrating the opera *Prince Igor*, left unfinished at the death of its composer, Alexander Borodin. A few excerpts played in concert—among them the overture and the famous Polovtsian Dances—demonstrated the effectiveness of the work. He had to put off original composition while engaged in this labor of love, but he did manage to conceive two new orchestral pieces, the working out of which was to be left to the following summer, spent on an estate in Nyezhgovitzy, near Looga. Both of them turned out to be among his best-known compositions. One was based on episodes from *The Arabian Nights*, the other on themes from the *obikhod*, a collection of the most frequently used canticles of the Russian Orthodox Church. Both were finished that summer: the first was *Scheherazade*, Opus 35, and the second was the overture *Svetliy prazdnik* (*The bright holiday*), generally known in English as the *Russian Easter* Overture. As it happens, they were very nearly the last purely orchestral works Rimsky was to write; for the remaining two decades of his life he devoted his attentions almost totally to operatic composition. Moreover they are the last works that he composed with virtually no Wagnerian influence. There was a sudden dramatic change in Rimsky's style the following winter, when he was bowled over by a performance of *Der Ring des Nibelung*en given in St. Petersburg by a German company under the direction of Karl Muck (later to be music director of the Boston Symphony Orchestra), and Rimsky's next opera, *Mlada*, revealed the composer to have been converted into quite the thoroughgoing Wagnerian. (Over a period of years he did work his way back to a musical language of his own; his last and best-known opera, *Le Coq d'or*, shows few traces of his Wagnerian fling.)



The massive collection of tales known as *The Arabian Nights or The Thousand-and-One Nights* is built on a framework reflected in the orchestral score of Rimsky-Korsakov's musical treatment: the Sultan Shakhryar, discovering his wife's infidelity and convinced of the inconstancy and faithlessness of all women, has sworn henceforth to marry repeatedly in rapid sequence, putting each wife to death after the first night in order to avoid another betrayal. To put an end to this bloodbath, Scheherazade, the daughter of the Sultan's most trusted adviser, seeks to become his wife (even though she had been exempted from this fatal rank because of her father's position at the court). She saves her life after her wedding night by telling a story that captures the Sultan's interest,

breaking it off just at dawn, with the promise of continuing it the next night. Each night, as she continues, her story puts out roots and branches, becoming an intricate network of tales, some told by characters within other tales, so that at no point do all the stories in progress come to their conclusion. Each day at dawn the Sultan puts off her execution for another day in order to hear the end of the story first. Gradually her seemingly artless and endless series of colorful fairy tales softens the cruel heart of the Sultan, and at the end of one thousand-and-one nights he abandons his sanguinary design and accepts Scheherazade as his one, permanent, loving wife.

Of course, *The Arabian Nights* is much too long a work and much too intricate—in its complex network of tales-within-tales—simply to be translated into music as a story-telling program. Analysts and program annotaters have expended a great deal of ingenuity in attempts to identify precisely which tales Rimsky-Korsakov had in mind, especially since the traditional movement titles are not especially specific: the introduction purports to represent the stern Sultan Shakhryar (in the opening unison phrase) and Scheherazade the storyteller (in the solo violin); the remainder of the first movement is identified with the sea and the ship of Sinbad the sailor; the second movement is the tale of the Prince Kalendar; the third is simply "The Prince and the Princess"; and the finale is a festival at Baghdad and a shipwreck (quite a combination for a single movement!). But it is vain to seek for specific stories as the inspiration for this music. There is, for example, more than one Prince Kalendar with a story to tell in *The Arabian Nights*, and, as the composer himself noted, he did not by any means reserve the very first theme—the so-called "Sultan's theme"—for that grim personage, but rather wove it into the entire fabric of the score without regard to the details of storytelling. It becomes the rolling ocean beneath Sinbad's ship in the first movement, and it appears as an element in the Prince Kalendar's tale, where the Sultan himself does not appear at all.

Even so, the theme presented first (and most often) by the solo violin quite clearly



represents Scheherazade herself, telling her colorful tales and here and there inserting her warmhearted personality into them. But the composer, after first specifying the traditional titles, wrote in his memoirs, *My Musical Life*, that he had actually removed all hints as to the subject matter of the tales from a later edition of the score. He added that,

> in composing *Scheherazade*, I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each. All I had desired was that the hearer, if he liked my piece as symphonic music, should carry away the impression that it is beyond doubt an oriental narrative of some numerous and varied fairy-tale wonders and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why then, if that be the case, does my suite bear the name, precisely, of *Scheherazade*? Because this name and the title *The Arabian Nights* connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband.

—Steven Ledbetter

GUEST ARTISTS

Rafael Frühbeck de Burgos



Rafael Frühbeck de Burgos was born in Burgos in 1933. He studied violin, piano, theory, and composition at the conservatories of Bilbao and Madrid, followed by conducting classes at Munich's Hochschule für Musik, where he graduated *summa cum laude* and earned the Richard Strauss Prize. He has held conducting posts with the Bilbao Orchestra, the Madrid National Orchestra, the Düsseldorf Symphony Orchestra, and the Montreal Symphony Orchestra. In 1998 he was named emeritus conductor of the Madrid National Orchestra. He was chief guest conductor of the National Symphony Orchestra in Washington, D.C., and of the Nippon Yomiuri Orchestra, and was named honorary conductor of the latter in 1991. He was also chief conductor of the Vienna Symphony Orchestra, general music director of the Deutsche Oper Berlin, and permanent conductor of the Berlin Radio Symphony Orchestra. Since September 2001 he has been chief conductor of the Orchestra Sinfonica Nazionale della RAI Torino. Since his debut with the Philadelphia Orchestra, he has conducted all of the major American orchestras. He is also a regular guest conductor of the Berlin Philharmonic, the Munich Philharmonic, and the Hamburg Philharmonic, as well as various German Radio orchestras, the Gewandhaus Orchestra of Leipzig, and the five major London orchestras. He conducts frequently in Italy, Switzerland, France, Sweden, Norway, Denmark, and Finland, also conducts the Israel Philharmonic and the major Japanese orchestras, and has led more than 100 symphony orchestras worldwide. He has toured extensively with the London Philharmonic, the London Symphony, the Spanish National Orchestra, and the Stockholm Radio Symphony Orchestra. His discography includes more than 100 albums for EMI, Decca, Spanish Columbia, Deutsche Grammophon, Orfeo, Nimbus, and Collins Classics. His recordings of Mendelssohn's *Elijah* and *Paulus* and the complete works of Manuel de Falla are considered classics. Among Rafael Frühbeck de Burgos's numerous honors are the Grand Cross of Civil Merit and the 'Encomienda de la Orden de Alfonso X el Sabio, the Gold Medal of the City of Vienna, the Gold Medal of Merit from the Austrian Republic, and the Gold Medal from the Gustav Mahler International Society in Vienna, to name a few. Since 1975 he has been a Numerary Member of the Royal Academy of Fine Arts of San Fernando in Madrid. Apart from his regular concerts with the RAI Orchestra of Turin, future commitments include the orchestras of Pittsburgh, Montreal, New York, Paris, London's Philharmonia, the London Symphony, and the Orchestra of La

Scala in Milan. Rafael Frühbeck de Burgos made his BSO debut in concerts in Providence and at Symphony Hall in January 1971. In recent years he has been a frequent podium guest in Boston and also at Tanglewood. He conducts both the BSO and the Tanglewood Music Center Orchestra here this summer and returns to the Symphony Hall podium in April 2006 for an all-Mozart program and performances of Berlioz's *Requiem*.

Garrick Ohlsson



Since his triumph as winner of the 1970 Chopin International Piano Competition, pianist Garrick Ohlsson has long been regarded as one of the world's leading exponents of the music of Frédéric Chopin. A student of the late Claudio Arrau, Mr. Ohlsson is also noted for his performances of the works of Mozart, Beethoven, and Schubert, as well as the Romantic repertoire. His concerto repertoire alone is unusually wide and eclectic, ranging from Haydn and Mozart to works of the twenty-first century—to date he has at his command some eighty concertos. In addition he is a consummate chamber pianist who performs regularly with the world's leading chamber groups. Highlights of Garrick Ohlsson's 2004-05 season include performances with Orpheus at Carnegie Hall and with the Emerson String Quartet at Zankel Hall, and a tour of North America with the Leipzig Gewandhaus Orchestra. In recent seasons Mr. Ohlsson has per-

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formed recital series devoted to the original music and transcriptions of Liszt, Rachmaninoff, and Busoni. He also commissioned and premiered a new work for solo piano, John Adams's *American Berserk*, as well as a piano concerto by the noted young composer Michael Hersch. This summer he performs the complete Beethoven piano sonatas at the Verbier Festival in Switzerland. An avid chamber musician, Mr. Ohlsson has collaborated with the Cleveland, Emerson, Takács, and Tokyo string quartets, among other ensembles. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the San Francisco-based FOG Trio. A prolific recording artist, he can be heard on the Arabesque, RCA Victor Red Seal, Angel, Bridge, BMG, Delos, Hänssler, Nonesuch, Telarc, and Virgin Classics labels. For Arabesque he has recorded the complete solo works of Chopin and four volumes of Beethoven sonatas. A native of White Plains, New York, Mr. Ohlsson began his piano studies at age eight. He attended the Westchester Conservatory of Music and at thirteen entered the Juilliard School. His musical development has been influenced in completely different ways by a succession of distinguished teachers, most notably Claudio Arrau, Olga Barabini, Tom Lishman, Sascha Gorodnitzki, Rosina Lhévinne, and Irma Wolpe. Although he won first prizes at the 1966 Busoni Competition in Italy and 1968 Montreal Piano Competition, it was his 1970 triumph at the Chopin Competition in Warsaw, where he won the Gold Medal, that brought him worldwide recognition as one of the finest pianists of his generation. Since then he has made nearly a dozen tours of Poland, where he retains immense personal popularity. Mr. Ohlsson was awarded the Avery Fisher Prize in 1994 and received the 1998 University Musical Society Distinguished Artist Award in Ann Arbor, Michigan. He lives in San Francisco. Garrick Ohlsson made his BSO debut at Tanglewood in August 1971 and has since been a frequent guest both here and at Symphony Hall. His most recent Tanglewood appearance with the BSO was in July 2003, although last summer he was soloist with the Tanglewood Music Center Orchestra in Beethoven's Fourth Piano Concerto as part of the 2004 Leonard Bernstein Memorial Concert. His most recent Boston Symphony performances were of Viktor Ullmann's Piano Concerto in January 2005 at Symphony Hall.

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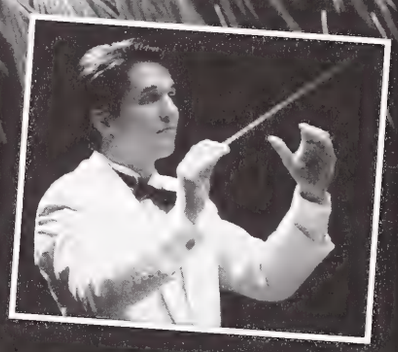
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BARBER — Cello Concerto
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- Molto allegro e appassionato

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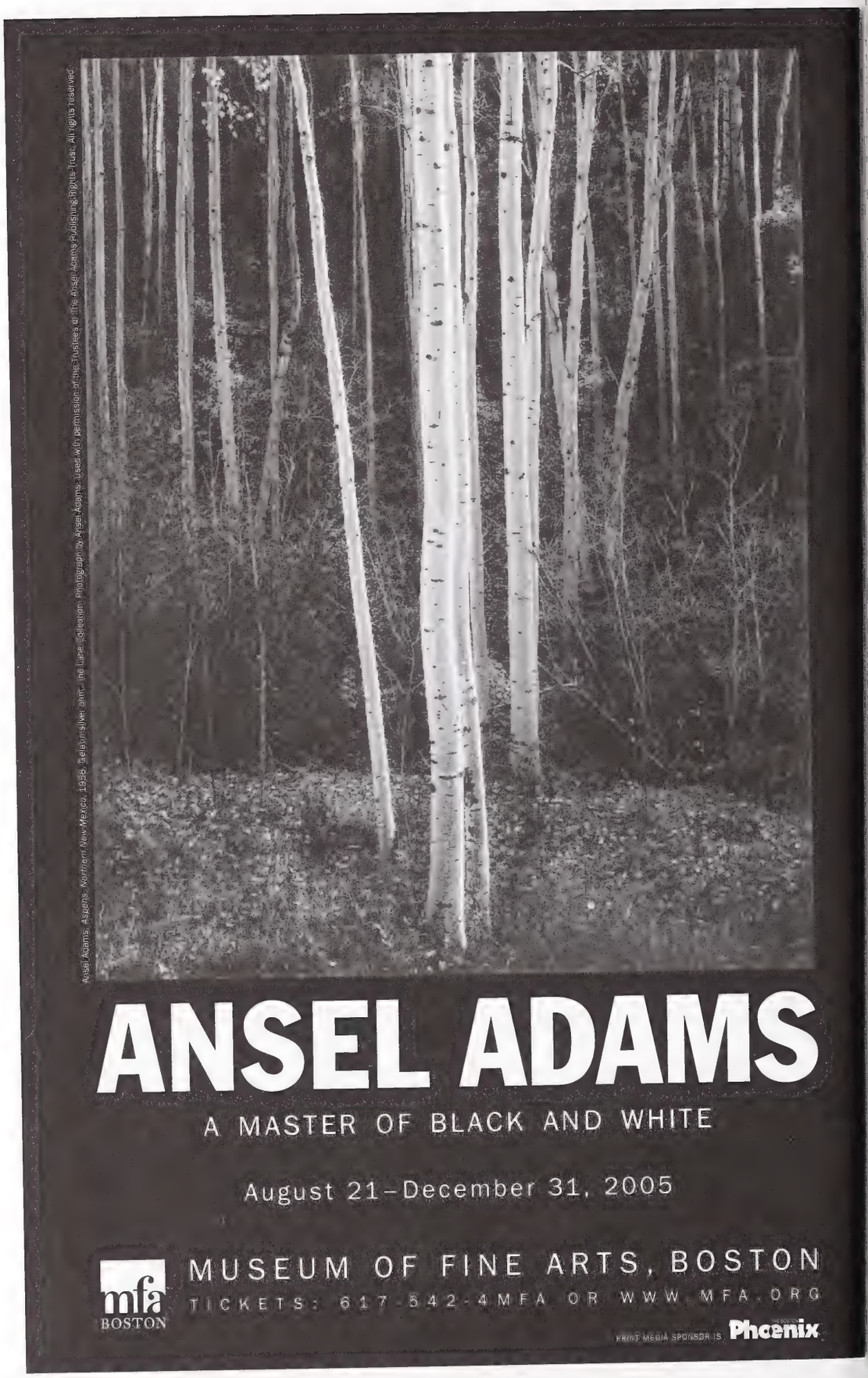
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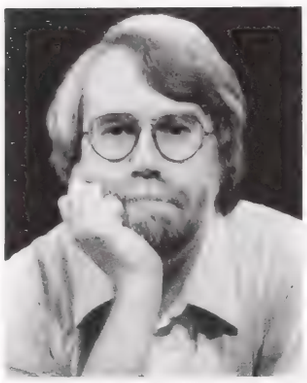

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NOTES ON THE PROGRAM

Christopher Rouse
Rapture (2000)

First performance: May 5, 2000, Heinz Hall, Pittsburgh, Pennsylvania, Pittsburgh Symphony Orchestra, Mariss Jansons cond. *This is the first performance of "Rapture" by the Boston Symphony Orchestra. The duration of the piece is about 11 minutes.*

Boston Symphony audiences have heard a range of pieces by Christopher Rouse. The orchestra played his Symphony No. 1 and *Iscariot* at Symphony Hall (in 1989 and 2000, respectively) and has performed three of his works at Tanglewood—*The Infernal Machine* in 1983 and 1997, *Phaethon* in 1995, and the Violoncello Concerto, with Yo-Yo Ma as soloist, in 1997. He was a composer-in-residence at Tanglewood in 1997. The Boston Pops commissioned his *The Nevill Feast*, premiered at Symphony Hall in May 2003, and many of his pieces have been performed in Tanglewood's Festival of Contemporary Music, including *Iscariot*, his Symphony No. 2, and the percussion tour-de-force *Bonham*.



The Led Zeppelin reference of the last title is no anomaly. Just as Copland and Thomson discovered popular jazz for themselves in the 1910s and '20s, musicians like Rouse who grew up in the 1950s and '60s (Steve Mackey, Lee Hyla, and Michael Gandolfi among them) couldn't help but be affected by rock-n-roll. Rouse, who started writing music as early as age seven, took up guitar and drums while in school, and went on to take a relatively straightforward course of musical study: composition at Oberlin Conservatory in Ohio, private lessons with George Crumb in Philadelphia, and study with Karel Husa at Cornell, where he earned his master's and doctoral degrees. From 1978 to 1981 he taught at the University of Michigan, and from 1981 he has been a faculty member at the Eastman School of Music at the University of Rochester. Since 1997 he has also taught at Juilliard. He has received National Endowment for the Arts and Guggenheim fellowships, numerous grants, and commissions from Boston Musica Viva, the percussionist Evelyn Glennie, Meet the Composer, and many others. His music has been performed by all of the major U.S. and many European orchestras, and he won the Pulitzer Prize for his Trombone Concerto (a New York Philharmonic commission) in 1993. His credentials, however, in no way undermine the presence of the energy and, occasionally, certain outward trappings of rock music, which share time with the most advanced and rigorous methods of the classically trained composer.

Rouse is a masterful orchestrator, and, like the early Richard Strauss, most of his celebrated earlier works (during the 1980s specifically), including *Iscariot*, *Phaeton*, *Phantasmata*, and *Gorgon*, show a marked interest in narrative process in the music. These tone poems of the 1980s tended (though not exclusively) toward the darker passions—grief, anger, violence, which may be inferred from the titles. *Rapture* (2000) is a positive-value representative of the same narrative impulse. This single-movement work of some eleven minutes' length has been described by the composer as an attempt to "depict a progression to an ever-more blinding ecstasy... in a world devoid of darkness." The work builds gradually from a serene, almost Mahlerian opening, the full, brilliant orchestra alternating with solo passages as the tempo gradually accelerates to the point of Rouse's "blinding ecstasy." Rouse's orchestral palette is bright with brass and percussion. *Rapture* might well be heard as the composer's contemporary answer to the glorious "transfigurations"

in Strauss's *Tod und Verklärung* or Schoenberg's *Verklärte Nacht.*

The composer's comments on his piece are reprinted below.

—Robert Kirzinger

I completed *Rapture* at my home in Pittsford, New York, on January 9, 2000. Commissioned by the Pittsburgh Symphony Orchestra, it is dedicated to that orchestra's music director, Mariss Jansons.

It should be noted that the title of this score is not "The Rapture"; the piece is not connected to any specific religious source. Rather, I used the word "rapture" to convey a sense of spiritual bliss, religious or otherwise. With the exception of my Christmas work, *Karolju*, this is the most unabashedly tonal music I have composed. I wished to depict a progression to an ever more blinding ecstasy, but the entire work inhabits a world devoid of darkness—hence the almost complete lack of sustained dissonance. *Rapture* also is an exercise in gradually increasing tempi; it begins quite slowly but, throughout its eleven-minute duration, proceeds to speed up incrementally until the breakneck tempo of the final moments is reached. Although much of my music is associated with grief and despair, *Rapture* is one of a series of more recent scores—such as *Compline* (1996), *Kabir Padavali* (1997), and *Concert de Gaudi* (1998)—to look "towards the light."

The work is scored for an orchestra of three flutes, three oboes, three clarinets, three bassoons, four horns, four trumpets, four trombones, tuba, harp, timpani (two players), percussion (three players), and strings. The percussion battery consists of bass drum, five triangles, tam-tam, Chinese cymbal, suspended cymbal, chimes, glockenspiel, and antique cymbals.

—Christopher Rouse

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Samuel Barber (1910-1981)
Concerto for Cello and Orchestra, Opus 22

First performances: April 5 and 6, 1946, Boston Symphony Orchestra, Serge Koussevitzky cond., Raya Garbousova, soloist, followed that April 12 and 13 by performances in Brooklyn and New York. *This is the first Tanglewood performance; the only BSO performances since those in 1946 were given in February 1998, André Previn cond., Jules Eskin, soloist.*

Raya Garbousova was a remarkable Russian cellist who made her American debut in 1935. Her career was strongly supported by her compatriot Serge Koussevitzky, who brought her to Boston to play on several occasions with the BSO. And it was Koussevitzky who suggested that, since the modern world contained no more great princes like the Esterházys and the Razumovskys who had commissioned works from Haydn and Beethoven, it behooved the performers themselves to call new works into being. One of the cellist's most devoted supporters was the Providence philanthropist John Nicholas Brown (who was also the first non-Bostonian to become a trustee of the Boston Symphony); Brown had given Garbousova a famous Stradivarius cello, and it was he who paid the commissioning fee for Barber's Cello Concerto.



In January 1945 Samuel Barber was—like many American composers at the time—in uniform, though he had been able to spend some of his time as a corporal composing his Second Symphony, a musical tribute to the United States Army Air Corps. Koussevitzky premiered the work with the Boston Symphony in March 1944, and a radio broadcast of that performance was carried to American soldiers worldwide. A letter Koussevitzky wrote to Barber's commanding officer following the premiere urged that his talents be put to good use:

> Samuel Barber is now, without exaggeration, the most outstanding and exceptionally endowed composer in this country. Only a man of genius could have so brilliantly fulfilled his task, stirring the soul of thousands of listeners, bringing close to reality the mission of our hero flyers.
>
> This is the reason why I take the liberty of appealing to you to protect this young talent for the sake of American musical art and afford Samuel Barber a further opportunity of developing and creating, which is essential for the cultural welfare of the nation. Believe me.

This letter may well have influenced the Army's decision to assign Barber to the Office of War Information in New York, where he had time to compose, though he was also kept busy with arrangements for recording sessions for music to be broadcast to the troops overseas. It was sometime in the last months of the war that Barber accepted Koussevitzky's invitation to write a cello concerto for Garbousova. By January 1945 he had already discussed the technical possibilities of the work with the soloist and listened to her play through her repertory in order to gain an impression of what kind of musician she was and what her particular strengths might be. (He would later do the same thing with Vladimir Horowitz and John Browning before writing the Piano Sonata and the Piano Concerto, respectively.) Garbousova was particularly noted for her abilities in the higher registers—less frequently called for in most cello music, and the most difficult to tune properly. It was clear from the concertos and virtuoso showpieces she played for Barber that he need not consider any limitations of technique in composing his score. Indeed, the Cello Concerto is regarded as one of the most demanding of all works

written for that instrument.

During the late spring, while most of the world was focusing on what finally proved to be the closing months of the war in Europe, Barber was trying, with some difficulty, to make progress on his concerto. Garbousova was staying with a friend not far from Barber's home, Capricorn, in Mt. Kisco, New York, and he consulted her whenever he had finished a bit more of the piece. His taking a good deal of her advice about the effectiveness and playability of the solo part meant that the finished score was, in the words of fellow composer Ross Lee Finney, "written with complete understanding and sympathy for the technique of the instrument."

By the end of July, Barber had finished two movements. He asked Koussevitzky to write once again on his behalf to the army, because without special dispensation, he would have still owed the army two more years of service after the war, and he naturally enough felt that this could only be an impediment on his career as a composer. Koussevitzky complied again, and Barber wrote happily on September 28 that he had just become a civilian again, adding the further happy news that the concerto was finished but for the orchestration. This he accomplished by the end of November. Barber and Garbousova played through the piece for John Nicholas Brown and his wife in January, and again a few weeks later for Koussevitzky at the Savoy Plaza Hotel when he visited New York with the Boston Symphony. Following these informal readings, the cellist asked Fredric Waldman to rehearse with her in order to assure herself that she had both the solo part and the accompaniment fully in her mind before rehearsals started in Boston. (In 1966 Waldman was the conductor, with his Musica Aeterna orchestra, in Garbousova's only recording—not currently available—of the work that she inspired.)

The premiere on April 5, 1946, was given a lukewarm reception in Boston and a much warmer one—particularly from Virgil Thomson—in New York. Thomson found





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it "full of ingenious orchestral devices" that supported the cello without drowning it, and noted that its tunes were worked up "into a richly romantic, well-sustained structure… not without a certain Brahms-like grandeur." But eighteen months after the premiere, at a repetition of the work in New York, Olin Downes, who had praised it upon first hearing, had second thoughts: the concerto, he said, "felt overlong for its contents." Barber was always strongly sensitive to criticism, though he felt that the main problem had been the slower tempi taken by Mitropoulos with the New York Philharmonic. But now he felt uncertain about the balance between the solo instrument and the orchestra. In 1947 he revised the concerto, mostly by reducing the scoring of the orchestra, though also telescoping some of the work to give it a clearer shape. This revision became the definitive version.

For some years the concerto was not performed as often as Barber's earlier Violin Concerto or his later Piano Concerto (which, incidentally, received *its* world premiere with the BSO under Erich Leinsdorf in September 1962). No doubt its fearsome technical challenges scared off some soloists even as they attracted a few others. And Barber's music in general suffered a temporary eclipse during the composer's last years and the first few years after his death. This seems to be changing now. If there is a "standard" violin concerto by an American, it is certainly Barber's. And in recent years the Cello Concerto has also attracted the attention of many of the leading proponents of the instrument, both in live performance and on recording; it is beginning to establish itself as an American classic.

—Steven Ledbetter

Pyotr Ilyich Tchaikovsky (1840-1893)
Symphony No. 5 in E minor, Opus 64

First performance: November 17, 1888, St. Petersburg, Tchaikovsky cond. *First BSO performance*: October 1892, George Henschel cond. *First Berkshire Festival performance*: August 16, 1936, Serge Koussevitzky cond. *First Tanglewood performance*: August 11, 1940, Koussevitzky cond. *Most recent Tanglewood performance*: July 26, 2002, Hans Graf cond.

Since the premiere of his Fourth Symphony in 1878, ten years had gone by, years in which Tchaikovsky's international reputation was consolidated, in which he had come



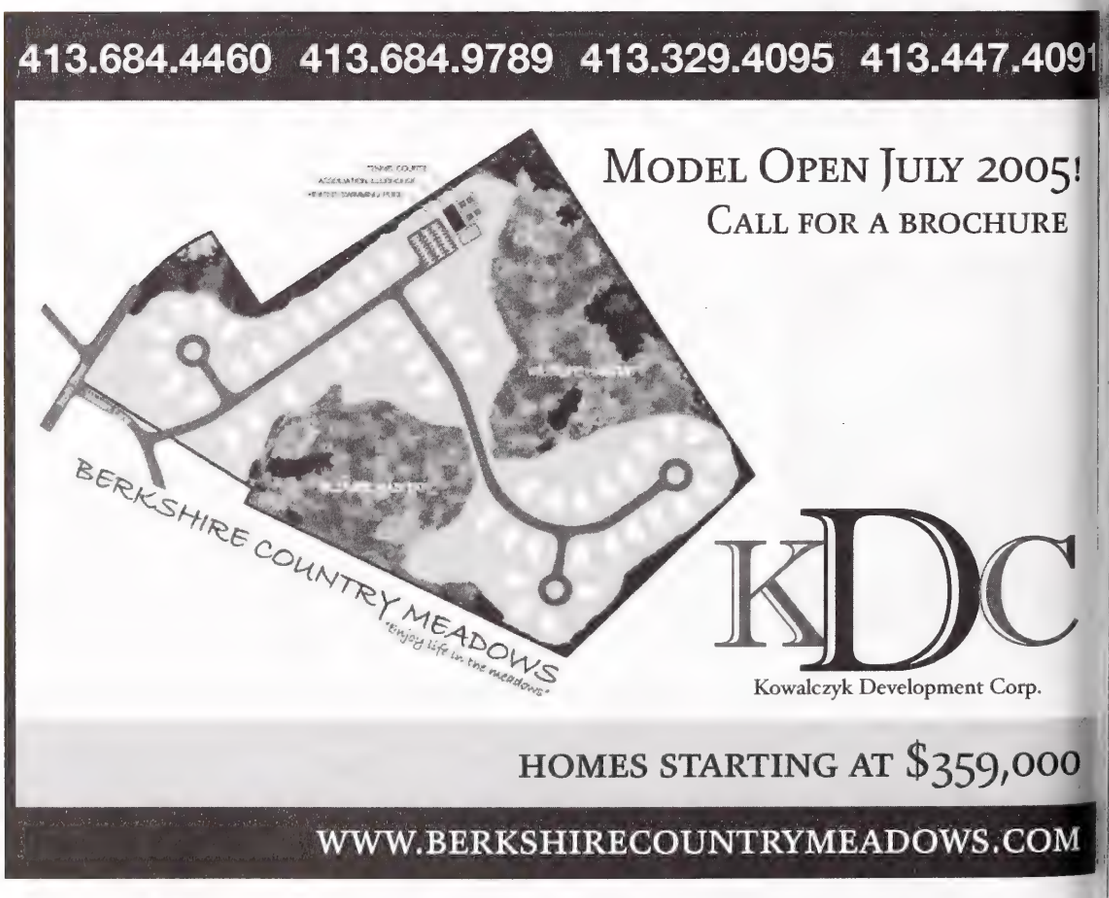
to feel the need to give up his teaching at the Moscow Conservatory so as to have more time for composing, in which he began to be active as a conductor, in which he finished *Eugene Onegin* and three unsuccessful but not uninteresting operas (*The Maid of Orleans*, *Mazeppa*, and *The Sorceress*), in which he composed the Violin Concerto and the Second Piano Concerto, the three orchestral suites and *Mozartiana*, the *Italian Capriccio*, the Serenade for Strings, the *1812* Overture, the Vespers Service, the A minor trio, the *Manfred* Symphony, and some of his most appealing songs. Tchaikovsky himself led the premiere of his Fifth Symphony on November 26, 1888, in St. Petersburg.

The Fourth had been the symphony of triumph over fate and was in that sense, and admittedly, an imitation of Beethoven's Fifth. For Tchaikovsky's own Fifth, we have nothing as explicitly revealing as the correspondence in which he set out the program of the Fourth for his patroness, Nadezhda von Meck. There is, however, a notebook page outlining a scenario for the first movement: "Introduction. Complete resignation before

Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro. (I) Murmurs, doubts, plaints, reproaches against XXX. (II) Shall I throw myself in the embraces of faith???"

XXX is less likely to be a particular person than what he usually refers to in his diary as Z or THAT—his homosexuality, which caused him deep pain and which, in addition, terrified him as a potential cause of scandal. To pursue Tchaikovsky's verbal plan through the first movement as he finally composed it is fruitless. (He also disliked attempts to interpret musical processes in too literal—and literary—a manner.) Clearly, though, the theme with which the clarinets in their lowest register begin the symphony has a function other than its musical one: it will recur as a catastrophic interruption of the second movement's love song, as an enervated ghost that approaches the languid dancers of the waltz, and—in a metamorphosis that is perhaps the symphony's least convincing musical and expressive gesture—in majestic and blazing E major triumph.

Tchaikovsky's wonderful gift of melody, his delight in "strong effects" and his skill at bringing them off, his fire and sentiment—these need neither introduction nor advocacy. As to the orchestra, Tchaikovsky produces remarkable effect with remarkable economy. His orchestra is anything other than extravagant, but the power and vividness of its *fortissimo* is amazing. And what delight there is in his delicate passages—the color of the low strings in the introduction (with those few superbly calculated interventions of the second violins); the beautifully placed octaves of clarinet and bassoon when the Allegro begins its melancholy and graceful song; the growls into which that movement subsides (with the timpani roll as the top note in a chord of cellos, basses, and bassoon); the low strings again in the measures that introduce the second movement's famous horn solo; those great, swinging pizzicato chords that break the silence after the catas-



trophe; those faintly buzzing notes for stopped horns in the waltz; the enchantingly inventive filigree throughout the middle part of that movement; those propulsive chuggings of cellos, basses, drums, and bassoons in the finale; the tough brilliance of the woodwind lines and the firmness of their basses.

The composer's own feelings about his Fifth Symphony blew hot and cold, not only about the music itself, but even as to whether he might have been "played out" as a composer. Of course Tchaikovsky had not written himself out. As soon as he returned from a journey to Prague, where the experience of conducting the Fifth produced the most depressed of all his reports on that work (the composer's own feelings about the Fifth blew hot and cold), he began work on *The Sleeping Beauty*. Within another year his finest operatic score, *The Queen of Spades*, was on its way, with *The Nutcracker* and *Pathétique* Symphony yet to come.

Tchaikovsky begins the Fifth with a portentous introduction. The tempo is fairly slow, the colors (low clarinets and low strings) are dark. The theme, suggestive here of a funeral march, sticks easily in the memory. Let us call it the Fate theme. Its rhythm is distinctive enough to be recognizable by itself, and that will prove to be useful. The introduction gradually subsides, coming to a suspenseful halt. When the main part of the first movement begins, the tempo is quicker and the main theme is new; nonetheless, we hear a connection because the alternating chords of E minor and A minor in the first twelve measures are the very ones with which the Fate theme was harmonized. Tchaikovsky boils this up to a *fortississimo* climax, then goes without break into a new, anguished theme for strings with characteristic little punctuation marks for the woodwinds. With these materials he builds a strong, highly energized movement, which, however, vanishes in utter darkness.

In 1939, Mack David, Mack Davis, and André Kostelanetz came out with a song called "Moon Love." It had a great tune—by Tchaikovsky. It is the one you now hear the horn play, better harmonized and with a better continuation. Before it begins, dense, dark chords set mood, key, and pace. Unlike the cobblers of "Moon Love," Tchaikovsky is under no obligation to round off the tune and finish it. With a slight speeding up, it devolves into a brief duet with oboe, before the cellos take up the melody, the violins expanding on what the oboe sang before. Flexibility is of the essence here: Tchaikovsky indicates "some freedom" ("*alcuna licenza*") as part of his general direction for this movement, instructs the horn soloist to play "*dolce con molto espressione*," and in addition constantly modifies the tempo with "*animando*," "*ritenuto*," "*sostenuto*," "*con moto*," and

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the like.

When he has built some grand paragraphs out of the horn melody and its various continuations, Tchaikovsky speeds up the music still more, at which point the clarinet introduces an entirely new and wistful phrase. The spinning out of this idea is brutally interrupted by the Fate theme. The music stops in shocked silence. The great pizzicato chords I mentioned earlier restore order, the violins take up the horn melody, which other instruments decorate richly. Once again there is a great cresting, and once again the Fate theme intervenes, but this time there is no real recovery. "Resignation before Fate?"

In place of a scherzo, Tchaikovsky gives us a graceful, somewhat melancholic waltz. Varied and inventive interludes separate the returns of the initial melody, and just before the end, the Fate theme ghosts softly over the stage.

The finale begins with the Fate theme, but heard now in a quietly sonorous E major. This opening corresponds to the introduction of the first movement. This time, though, the increase in tempo is greater, and the new theme is possessed by an almost violent energy. A highly charged sonata form movement unfolds. Toward the end of the recapitulation, Fate reappears, this time just as a rhythm. This leads to an exciting and suspenseful buildup, whose tensions are resolved when the Fate theme marches forward in its most triumphant form: in major, fortissimo, broad, majestic. The moment of suspense just before this grand arrival has turned out to be a famous audience trap. The grand B major chords and the pause that follows them represent a colon, not a period, and people who haven't really been listening but have noticed that the music has stopped are liable to a premature ejaculation of applause at this point. After the Fate theme has made its splendid entrance, the music moves forward into a headlong presto, broadening again for the rousing final pages.

—Michael Steinberg

GUEST ARTISTS

Marin Alsop



In July 2005 the Baltimore Symphony announced the appointment of Marin Alsop as its new music director, effective with the start of the 2007-08 season; she assumes the title music director designate of the orchestra for the 2006-07 season. Ms. Alsop was appointed principal conductor of the Bournemouth Symphony Orchestra in 2002. In 2003 she was named *Gramophone*'s "Artist of the Year" and won the Royal Philharmonic Society's conductor's award. She is currently recording the Brahms symphonies with the London Philharmonic Orchestra for the Naxos label, which has recently released her recording of the First. Highlights of recent seasons include return appearances with the Los Angeles Philharmonic, the Philadelphia Orchestra, and the Chicago Symphony, as well as other major orchestras in the United States and Canada. Ms. Alsop also made her debut with the Opera Theater of St. Louis conducting John Adams's *Nixon in China* and conducted a fully staged production of Bernstein's *Candide* with the New York Philharmonic. After a highly successful ten-year tenure as music director of the Colorado Symphony, Ms. Alsop is now music director laureate of that orchestra; she also continues as music director of the Cabrillo Festival of Contemporary Music in Santa Cruz for her thirteenth season. Ms. Alsop appears each season with both the London Symphony Orchestra and the London Philharmonic Orchestra, and she has conducted many other distinguished orchestras throughout Europe, including the Orchestre de Paris and Bavarian Radio Symphony. She has been principal guest conductor of both the Royal Scottish National Orchestra and the City of London Sinfonia. Her successful collaboration with Naxos Records has produced a critically acclaimed complete Barber orchestral cycle with the Royal Scottish National



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Orchestra in addition to numerous other releases in a wide range of repertoire. In 2003 Naxos released her first recording with the Bournemouth Symphony Orchestra, featuring music of her mentor, Leonard Bernstein. This debut CD was selected by *Gramophone* as "Editor's Choice." A native of New York City, Marin Alsop attended Yale University and received her master's degree from the Juilliard School. In 1989 she was awarded the Koussevitzky Conducting Prize at the Tanglewood Music Center, where she was a pupil of Leonard Bernstein, Seiji Ozawa, and Gustav Meier. The same year she was a prizewinner at the Leopold Stokowski International Conducting Competition in New York. This is her BSO debut.

Yo-Yo Ma



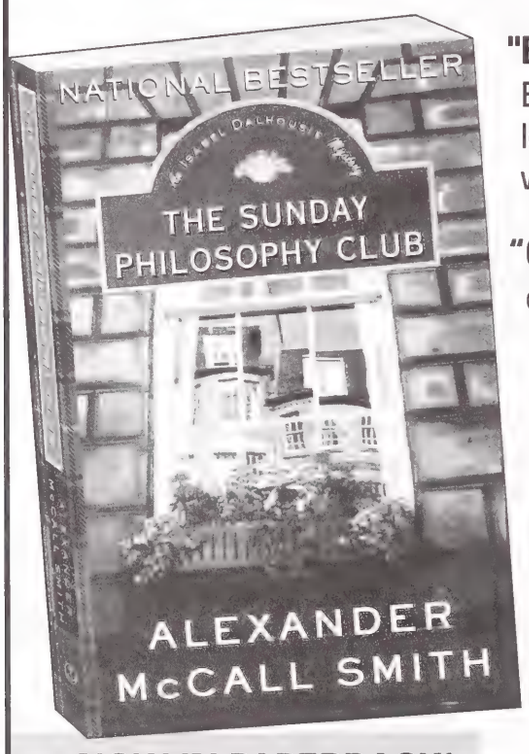
The many-faceted career of cellist Yo-Yo Ma is testament to his continual search for new ways to communicate with audiences. Whether performing a new concerto, revisiting a familiar work from the cello repertoire, coming together with colleagues for chamber music, or exploring cultures and musical forms outside the Western classical tradition, he strives to find connections that stimulate the imagination. Yo-Yo Ma maintains a balance between his engagements as soloist with orchestras throughout the world and his recital and chamber music activities. His collaborators have included such artists as Emanuel Ax, Daniel Barenboim, Christoph Eschenbach, Pamela Frank, Jeffrey Kahane, Kayhan Kalhor, Ton Koopman, Jaime Laredo, Bobby McFerrin, Edgar Meyer, Mark Morris, Mark O'Connor, the late Isaac Stern, Kathryn Stott, Wu Man, Wu Tong, and David Zinman. He has also immersed himself in the study of other musical cultures, such as native Chinese music with its distinctive instruments and the music of the Kalahari bush people in Africa. Expanding upon this interest, Mr. Ma established the Silk Road Project to promote the study of the cultural, artistic, and intellectual traditions along the ancient Silk Road trade route that stretched from the Mediterranean Sea to the Pacific Ocean. The Silk Road Project has participated in more than a dozen festivals, including the Smithsonian Folklife Festival in 2002. Mr. Ma is an exclusive Sony Classical artist. His discography of over 75 albums (including fifteen Grammy winners and one Latin Grammy winner) reflects his wide-ranging interests. His most recent Sony Classical releases include "Yo-Yo Ma Plays Ennio Morricone," "Vivaldi's Cello" with Ton Koopman and the Amsterdam Baroque Orchestra, "Paris: La Belle Époque" with pianist Kathryn Stott, and two Grammy-winning tributes to the music of Brazil, "Obrigado Brazil" and "Obrigado Brazil: Live in Concert." Yo-Yo Ma is strongly committed to educational programs that not only bring young audiences into contact with music but allow them to participate in its creation. While touring, he takes time whenever possible to conduct master classes as well as more informal programs. Born to Chinese parents living in Paris, Yo-Yo Ma began to study the cello at four with his father and came with his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose at the Juilliard School. He sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. He has received numerous awards, including the Avery Fisher Prize, the Glenn Gould Prize, and the National Medal of the Arts. Mr. Ma plays two instruments, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius. Yo-Yo Ma has appeared regularly with the Boston Symphony Orchestra since his BSO debut in February 1984.



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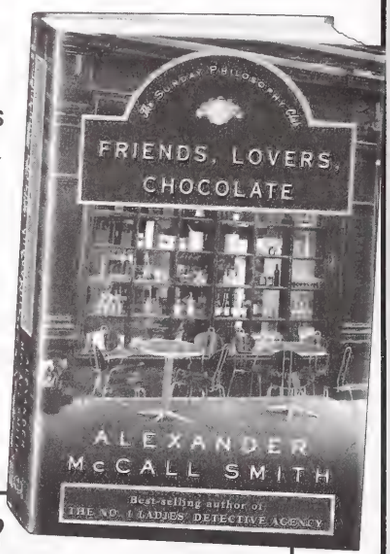


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ROSSINI — Overture to *Il signor Bruschino*

MOZART — Piano Concerto No. 24 in C minor, K.491
- Allegro
- Larghetto
- Allegretto

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INTERMISSION

BEETHOVEN — Symphony No. 3 in E-flat, Opus 55, *Eroica*
- Allegro con brio
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- Finale: Allegro molto

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NOTES ON THE PROGRAM

Gioachino Rossini
Overture to *Il signor Bruschino*

First performance of the opera: January 27, 1813, Teatro Giustiniani (S. Moisè), Venice. *First Tanglewood performance*: August 6. 1977, Boston Symphony Orchestra, Kazuyoshi Akiyama cond. *Most recent Tanglewood performance*: July 9, 1993, Boston Symphony Orchestra, Seiji Ozawa cond.

How many Rossini operas there are that the average music lover knows today only by their overtures! And how ironic Rossini would have found that fact! First of all, because his overtures were sometimes shuffled from one opera to another, so slight was their connection with the drama to follow. It is well-known, for example, that *The Barber of Seville*, one of the greatest of comic operas, is performed all over the world with an overture that had already served Rossini twice for serious operas. *Il signor Bruschino*, though, has its own overture, one that has long been a special favorite.



The beginning of Rossini's career in the opera house—when he was between the ages of eighteen and twenty-one—saw the creation of no fewer than eight operas, five of which were superb one-act musical farces written for the Theater of S. Moisè in Venice. *Il signor Bruschino*—actually *Il signor Bruschino, ossia Il figlio per azzardo* ("Mr. Bruschino, or Son by Accident"), to a libretto by Giuseppe Maria Foppa based on a French comedy by Alisson de Chazet and E.T.M. Ourry—is the last of these, and marks a significant enrichment of his dramatic technique and musical style. Its overture boasts a lighthearted verve and some surprising effects—particularly one in which the string players strike their bows rhythmically on the music stands, setting up the pattern that continues to play a role throughout the piece. (There is an old story, apparently invented by an early biographer, that Rossini employed this effect as a way of expressing his disgust at the manager of the theater, presumably for foisting second-rate librettos on him. Though repeated many times, it has been utterly disproven; Rossini clearly chose to use the effect purely for its unusual sonority.)

—Steven Ledbetter

Wolfgang Amadè Mozart (1756-1791)
Piano Concerto No. 24 in C minor, K.491

First performance: April 3, 1786, Burgtheater, Vienna, Mozart, soloist. *First Tanglewood performance*: July 16, 1960, Boston Symphony Orchestra, Charles Munch cond., Claude Frank, soloist. *Most recent Tanglewood performance*: July 30, 2004, Boston Symphony Orchestra, Edo de Waart cond., Richard Goode, soloist.

Mozart composed three piano concertos during the time he was working on *Le nozze di Figaro* in the winter of 1785-86. The first two of these (K.482 in E-flat and K.488 in A) were, to some extent, retrenchments to a decorative lyric style that would be sure to please the Viennese, as if Mozart realized that the very symphonic pair of concertos that immediately preceded them—K.466 in D minor and K.467 in C major —had stretched the limits of his audience's comprehension. Both of the first two concertos in the triptych exploit new instrumental colors (they have clarinets for the first time in Mozart's concertos, though they omit oboes) and boast an incredible wealth of fresh melodic ideas. The third of the concertos, however, in the key of C minor, which was always, in Mozart's

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By Peter Shaffer, Directed by Scott Schwartz
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By August Strindberg, Translated, adapted and directed by Anders Cato
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rat in the skull **July 20 - August 6**

By Ron Hutchinson, Directed by Dennis Garnhum
Secrets fester in a British interrogation cell where two enemies separated by a centuries old hatred, face off in a deadly game of truth and consequences.

my buddy bill **August 10 - August 20**

Wirtten and performed by Rick Cleveland, Directed by William Payne, a workshop production
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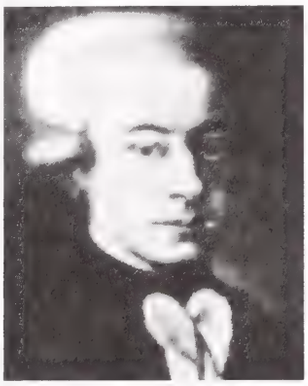
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mind, a tonality for music of particularly dramatic character, reverts to the symphonic elaboration of the earlier concertos without, however, losing the new coloristic interest; it is the only Mozart concerto to have both oboes and clarinets.

At the same time, it is unusually single-minded in its concentration on the principal thematic material presented at the very outset—a rare procedure for Mozart, especially in the piano concertos, where a multiplicity of ideas usually helps to differentiate soloist and orchestra. But here, possibly influenced by Haydn's tendency to monothematicism, Mozart composes a work that is tightly organized thematically—Haydn's technique, but in Mozart's style. The tense emotional storms called forth by the tonality, the frequent chromatic movement, and the thematic concentration bespeak Mozart at every moment. The symphonic development, built up of fragments of the first theme, cost him a great deal of effort, as the much-cancelled and rewritten manuscript reveals.



The introductory orchestral ritornello is so completely devoted to the opening material and its developments that there is hardly a hint of any second theme. Even when the piano takes off on its own exposition, the relative major key of E-flat does not bring with it a memorable new melody, just a momentary relief from chromatic intensity—and the relief is indeed momentary.

After this tempest of uncertainty, the slow movement brings the air of something almost too pure to exist in the real world, as exemplified by the passions of the opening movement. The play of the woodwinds is particularly felicitous; for much of the movement, even though he has both clarinets and oboes at hand, Mozart builds his woodwind interludes with flute on top, bassoon on the bottom, and *either* clarinets or oboes in the middle. Gradually they begin to impinge upon one another until all of the woodwinds (supported by the horns), like balmy zephyrs, bring in the soloist for another statement of his theme.

In Mozart's earlier minor-key piano concerto (K.466 in D minor) the finale had been light enough to disperse the memory of the opening movement's stormy qualities. In this concerto, however, the finale draws upon many of the same chromatic gestures that made the opening so powerful. There is variety here, to be sure, but many reminders of the overall mood, even when, after the cadenza, the piano unexpectedly takes off in a rollicking—or what would normally be a rollicking—6/8 version of the theme to bring the concerto to its conclusion.

The C minor concerto is one of those works in which Mozart approached most closely to the romantic expression of the next generation. It is not surprising that Beethoven is known to have especially admired it. Once, in the summer of 1798, he was walking through the Augarten in Vienna with the visiting pianist and composer J. B. Cramer when they heard a performance of this concerto. Beethoven drew Cramer's attention to a particular passage at the end of the first movement and cried, "Cramer, Cramer, we shall never be able to do anything like that!" It is most likely that the passage Beethoven had in mind was that surprising moment after the first-movement cadenza when the pianist enters again. (Up until this work, the soloist's job was normally finished after playing the cadenza, and the orchestra would normally conclude the movement with a more-or-less perfunctory final ritornello.) In this case, what follows the cadenza is the big surprise: rather than ending with fortissimo orchestral statements and flashy virtuosic fireworks, all is suddenly misty and mysterious, vanishing in a whisper. How unlike any concerto that had ever been written! Small wonder that when Bee-

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thoven came to write his own piano concerto in C minor soon after hearing the performance in the Augarten, he should reintroduce the piano in a similar way, with his own surprising, quiet culmination, thus overtly signaling his recognition of the grand tradition and his indebtedness to the old master.

—Steven Ledbetter

Ludwig van Beethoven (1770-1827)
Symphony No. 3 in E-flat, Opus 55, *Eroica*

First performance: April 7, 1805, Theater-an-der-Wien, Vienna, Beethoven cond. *First Tanglewood performance*: August 7, 1941, Boston Symphony Orchestra, Serge Koussevitzky cond. *Most recent BSO performance at Tanglewood*: August 16, 1996, Christoph Eschenbach cond. *Most recent Tanglewood performance*: July 21, 2002, New York Philharmonic, Kurt Masur cond.

With Beethoven's Third Symphony, as Maynard Solomon observes, "we know that we have crossed irrevocably a major boundary in Beethoven's development and in musical history as well." In its size and shape, in the density and complexity of its musical ideas, in its overall scope, in its psychologically complex link to extramusical associations (i.e., "the Napoleon connection"), it was worlds apart from any symphony written before it. The first movement alone, when the exposition repeat is included, runs half the length of an entire late Mozart or Haydn symphony. The funeral march represented an unprecedented novelty and was frequently mentioned along with the title; in February 1814, for a performance by the Philharmonic Society in London, the symphony was announced quite specifically as Beethoven's "Sinfonia Eroica (containing the Funeral March)." Of the third movement, with its bustling energy, beginning "*sempre pianissimo staccato*," George Grove wrote that "before this... the *Scherzo*, in its full sense, was unknown to music." Also in the *Eroica* Beethoven introduced a third horn to the symphony orchestra for the first time; the third-movement Trio takes full advantage of the added sonority. The theme-and-variations finale—based on a musical idea encountered first in a Beethoven contradance for piano, then in his ballet music to *The Creatures of Prometheus*, and again in his Opus 35 piano variations of 1802 (retroactively christened the *Eroica* Variations)—can still seem curious, a source of puzzlement; one commentator has even described it as "perhaps a little naive," given the weight of what precedes.



Beethoven was aware of the strain the *Eroica* would have placed on listeners in his day. A note in the first printed edition stated that "This Symphony, being purposely written at greater length than usual, should be played nearer the beginning than the end of a concert... lest, if it be heard too late, when the audience is fatigued by the previous pieces, it should lose its proper and intended effect." At one point he considered eliminating the exposition repeat in the first movement—presumably in the hope that such shortening would encourage more frequent performance, although the inclusion of the repeat could only have helped early audiences to make sense of the first movement's musical argument. An early review, of a semi-public performance in January 1805 (the first public performance was conducted by Beethoven himself on April 7 that year) commented on the symphony's "inordinate length and extreme difficulty of execution" and observed that "the work seems often to lose itself in utter confusion." Yet also in early 1805, when the work's dedicatee, Beethoven's patron, Prince Joseph von Lobkowitz, who had purchased personal rights to performance of the symphony for a six-month



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period, arranged a hearing for an esteemed guest, Prince Louis Ferdinand of Prussia, the latter was so fascinated by the new work that it was played through a second and third time that same evening! In January 1807, when the *Eroica* was first heard at the concerts of the Leipzig Gewandhaus, the distribution of a program intended to assist comprehension—"A fiery and splendid *Allegro*; (2) a sublime and solemn Funeral March; (3) an impetuous *Scherzando*; (4) a grand *Finale* in the strict style" (this referring to the last movement's theme-and-variations structure)—not only helped ensure a receptive audience but even led to requests for further performances.

The following anecdote, recorded by Beethoven's friend Ferdinand Ries, has become crucial to any consideration of the *Eroica* Symphony:

> In this symphony Beethoven had Buonaparte in mind, but as he was when he was First Consul. Beethoven esteemed him greatly at the time and likened him to the greatest Roman consuls. I as well as several of his more intimate friends saw a copy of the score lying upon his table with the word "Buonaparte" at the extreme top of the title page, and at the extreme bottom "Luigi van Beethoven," but not another word. Whether and with what the space between was to be filled out, I do not know. I was the first to bring him the intelligence that Buonaparte had proclaimed himself emperor, whereupon he flew into a rage and cried out: "Is he then, too, nothing more than an ordinary human being? Now he, too, will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others, become a tyrant!" Beethoven went to the table, took hold of the title page by the top, tore it in two, and threw it on the floor. The first page was rewritten and only then did the symphony receive the title *Sinfonia eroica*.

While the intent of this account is clear, the actual details cannot be substantiated. Beethoven composed his Third Symphony between May and November 1803, completing the work with some final polishing early in 1804.* But the title *Eroica* seems not to have been used until the parts were first published, in October 1806, with the heading "*Sinfonia Eroica composta per festigiare il Souvenire di un grand' Uomo*" ("Heroic Symphony composed to celebrate the memory of a great man"). The autograph of the symphony—which may have been the score mentioned by Ries—is lost. A surviving manuscript, written out by a copyist and headed "*Sinfonia Grande Intitulata Bonaparte*," has the last two of these words energetically crossed out on the title page—but the words "*Geschrieben auf Bonaparte*" ("written on Bonaparte"), added in Beethoven's own hand, remain.

In October 1803, Ries wrote to the publisher Simrock in Bonn that Beethoven wanted very much to dedicate the new symphony to Napoleon, but that, on the other hand, Prince Lobkowitz was interested in purchasing the performing rights—under which circumstance the latter would become dedicatee, and Beethoven would simply name the work after Napoleon. A practical consideration was that Beethoven, frequently ambivalent toward Vienna, and himself considering a move to Paris, would have found a symphony named for or dedicated to Napoleon a useful calling card. Napoleon declared himself Emperor on May 18, 1804; yet even on August 26 that year, Beethoven wrote to the publisher Breitkopf & Härtel that "The title of the symphony is really *Bonaparte*." But Beethoven's apparent need somehow to express his political and ideological beliefs at this particular time—whether in the dedication of the symphony or perhaps even in the language of the music itself—had also to be tempered by realistic

* Sketches for the first three movements of a symphony in E-flat (rather different in outline from the *Eroica* itself) actually date back to the summer or fall of 1802, in a sketchbook also including notations for the Opus 35 piano variations. The musicologist Lewis Lockwood has gone so far as to suggest that Beethoven may already have had a theme-and-variations finale in mind at this point, and that no sketches for the finale appear because the idea may be inferred from the proximity of the symphony sketches to those for Opus 35.

concerns, especially given the strained relations between France and Austria at the time. Ultimately, the music must speak for itself; indeed, as Basil Lam has written, "the greatest human hero would be unworthy of the *Eroica*."

Some things worthy of particular attention in the first movement: 1) those two slashing initial chords, which define the home key, serve as a springboard for the rhythmic energy of the entire movement, and are perceptible even in the movement's closing cadence*; 2) the harmonically intrusive C-sharp with which the first statement of the main theme ends, and which sets up a harmonic tension to be felt throughout the movement as a whole; 3) the increased proportions of the development and coda sections in this gigantically expanded sonata-form structure; 4) the complex network of thematic materials, not one of them a real "tune"; 5) the famous appearance of the so-called "new theme" in the development section; and 6) the "overeager" horn entrance (over a "wrong" harmony) that ushers in the recapitulation.

The funeral march, with its integral use of silence and sound, and the energetic third-movement scherzo—the first symphonic "scherzo" actually to be so named—need no further comment. But the finale requires at least a little space, if only because of its rather unusual structure (the "strict style" mentioned in the 1807 program quoted earlier), its basis—at least to begin—in a clearly defined, purely musical technique (theme and variations) quite different from the more extroverted, even revolutionary musical expression of the first movement, and from the more explicitly personal utterance of the second. An awareness of Beethoven's tempo designation is particularly important here: when this movement is treated as a real "Allegro molto," its astonishing musical crafts-

*Beethoven's first two symphonies had begun with slow introductions, as would the Fourth and Seventh.

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manship becomes all the more apparent. At the same time, a quick tempo helps speed the musical argument to its intended conclusion. The fugal section brings a new character, suggesting a grander mode of expression, and music that becomes increasingly forceful. Then, with the Poco Andante, there is a humanizing quality, a poignancy, and, to quote Tovey, "a mood we have not found before in the whole symphony." This transfiguring and humanizing element is clearly the key to the finale, and provides the subliminal link to the *Eroica*'s first two movements. Once regained, this element of personalization demands a triumphant close, and the music speeds to its end in joyful celebration of its newly restored humanity.

—Marc Mandel

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Orchestra of St. Luke's



Last season marked the thirtieth anniversary of America's foremost chamber orchestra, the Orchestra of St. Luke's. This unique musical organization began as a chamber ensemble in the Church of St. Luke in the Fields in New York's Greenwich Village and currently comprises the Orchestra of St. Luke's, the St. Luke's Chamber Ensemble, and the St. Luke's Arts Education Program. St. Luke's currently performs approximately 100 orchestral, chamber, and educational concerts throughout New York each year. Formed at the Caramoor International Music Festival in summer 1979, the orchestra evolved from the St. Luke's Chamber Ensemble, which was established in 1974, with ensemble members forming the orchestra's artistic core as principal players. In addition to being presented by Carnegie Hall in an annual series, the Orchestra of St. Luke's continues a twenty-year relationship with Carnegie Hall that includes participation in such Carnegie events as the Choral Workshop, Family Concerts, concert presentations of musical theater, and others. The orchestra is also engaged throughout the year in a number of artistic collaborations with other New York City cultural organizations, and serves each summer as the orchestra-in-residence at the Caramoor Festival. OSL musicians also participate in the St. Luke's Arts Education Program, which integrates comprehensive in-school workshops and residencies with free performances for more than 12,000 New York City school children annually. In the 2005-06 season, the OSL's Carnegie Hall series features the Mozart *Requiem* led by Principal Conductor Donald Runnicles, and concerts featuring guest artists Joshua Bell, Ian Bostridge, and Peter Serkin. The St. Luke's Chamber Ensemble's annual series at Zankel Hall and the Brooklyn Museum include a Valentine's Day program titled "A Little Night Music," an evening of St. Luke's musicians' favorites, and a concert with Andreas Scholl. The ensemble's acclaimed "Second Helpings" contemporary music programs, presented at the Chelsea Art Museum and at Dia:Beacon, feature programs devoted to New York com-



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posers and to assistant composer-in-residence Daniel Bernard Roumain, all overseen by St. Luke's composer-in-residence Joan Tower. Among this season's collaborations are Carnegie Hall's Family Concerts and National High School Chorus Concert; Lincoln Center's Fall Gala with Deborah Voigt and Ben Heppner; performances with the Collegiate Chorale; and the opening night gala of the Paul Taylor Dance Company's 2006 season. The orchestra has recently released two critically acclaimed recordings on its own label, St. Luke's Collection: Mozart's symphonies 39 and 41 under the direction of Donald Runnicles, and Bach's *Brandenburg* Concertos, performed by the St. Luke's Chamber Ensemble. These are the most recent additions to an already extensive discography that numbers more than seventy recordings, including three Grammy Award-winning discs. For a St. Luke's calendar of events, tickets, and more information, visit www.OSLmusic.org. The Orchestra of St. Luke's has appeared as a guest of the Boston Symphony Orchestra on several occasions: with Roger Norrington in July 1993 at Tanglewood and in December 1993 at Symphony Hall; with André Previn in March 1998; and with Donald Runnicles on two occasions at Tanglewood, in August 2001 and July 2004.

Peter Oundjian



A dynamic presence in the orchestral world, Peter Oundjian is artistic director of the Caramoor International Music Festival, principal guest conductor of the Colorado Symphony, and, most recently, music director of the Toronto Symphony Orchestra, a post he assumed in the 2004-05 season. Following notable debuts at the Barbican with the Academy of St. Martin in the Fields and at Tanglewood with the Boston Symphony in summer 2003, Mr. Oundjian's 2003-04 season included return visits to the Houston, Phoenix, and St. Louis symphonies and the St. Paul Chamber Orchestra, as well as his regular appearances in Colorado and Toronto. Additional engagements included debuts in Milwaukee, Berlin, and Toulouse, among others. Along with con-



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certs at the Caramoor Festival, where Mr. Oundjian made his formal conducting debut in 1995 with the Orchestra of St. Luke's, in summer 2004 Oundjian led the Philadelphia Orchestra for two weeks in its third annual Absolutely Mozart Festival, a festival he has conducted since its inception. He also conducts the Chicago Symphony at the Ravinia Festival for the third summer in a row. Returns to the Aspen and Grand Teton music festivals are also highlights. From 1998 to 2003, Peter Oundjian served as music director of the Nieuw Sinfonietta in Amsterdam. The chemistry between Oundjian and the Nieuw Sinfonietta was evident throughout their regular performances at the famed Concertgebouw and on tour, as well as on their BIS CD of works by Beethoven. In February 2004 he returned to the orchestra as guest conductor for a choral project. Canadian-born, Mr. Oundjian was educated in England as a student of Manoug Parikian. He attended London's Royal College of Music, where he won several awards, and then completed his violin studies with Ivan Galamian, Itzhak Perlman, and Dorothy DeLay at the Juilliard School. It was at Juilliard that he first conducted for Herbert von Karajan in a series of master classes. He is currently a faculty member of the Yale School of Music and lives with his family in Connecticut. Having made his BSO debut at Tanglewood in summer 2003, Peter Oundjian led the Orchestra of St. Luke's here in July 2004, in music of Rossini, Brahms, and Beethoven.

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Peter Serkin



American pianist Peter Serkin commands a repertoire spanning the music of five centuries. His recital appearances, chamber music collaborations, performances with symphony orchestra, and recordings are respected worldwide. Mr. Serkin's rich musical heritage extends back several generations. His grandfather was the violinist and composer Adolf Busch; his father was the pianist Rudolf Serkin. Peter Serkin was a student of Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin at the Curtis Institute of Music; he continued his studies with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. He made his Marlboro Music Festival and New York City debuts in 1959 with conductor Alexander Schneider, followed by performances with George Szell and the Cleveland Orchestra, and with Eugene Ormandy and the Philadelphia Orchestra. He has since performed with the world's major orchestras, and with such conductors as Claudio Abbado, Ozawa, Boulez, Barenboim, Rattle, Blomstedt, Eschenbach, and James Levine. Chamber music collaborations include those with Alexander Schneider, Pamela Frank, Yo-Yo Ma, the Budapest, Guarneri, and Orion string quartets, and TASHI, of which he was a founding member. He has premiered numerous works written for him by Takemitsu, Lieberson, Knussen, and Goehr. During the 2004-05 season, Peter Serkin gave the New York premieres of Goehr's *Marching to Carcassonne* and Lieberson's *Red Garuda*. Additional engagements include performances with the Montreal, Seattle, and Utah symphonies, the National Arts Centre Orchestra, and the Rochester Philharmonic; chamber music with the Guarneri and Vermeer string quartets; and recitals throughout the country. Mr. Serkin's discography features repertoire ranging from Bach to Lieberson and Knussen. His most recent recording is the complete piano works of Arnold Schoenberg for Arcana. Peter Serkin holds an honorary doctoral degree from the New England Conservatory of Music. He was also the first pianist to receive the Premio Internazionale Musicale Chigiana in recognition of his outstanding artistic achievement. Mr. Serkin lives in Massachusetts with his wife, Regina, and is the father of five children. He made his BSO debut playing Schoenberg's Piano Concerto at Tanglewood in July 1970, and his subscription series debut in April 1973 performing Bach concertos. A frequent guest of the BSO both at Symphony Hall and at Tanglewood, he appeared with the orchestra most recently at Symphony Hall in April 2005 in the premiere performances of Wuorinen's Fourth Piano Concerto and (on the same program) Stravinsky's *Movements*. His most recent Tanglewood appearances was for a repeat performance of Wuorinen's Fourth Piano Concerto with James Levine and the BSO last month.

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Prelude Concert

Friday, August 26, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor

TEXTS AND TRANSLATIONS

The audience is politely requested to withhold applause until the end of each group of choral pieces. Please do not applaud after the individual pieces in each group.

ANTONIO LOTTI *Crucifixus*

Crucifixus etiam pro nobis,
sub Pontio Pilato passus,
et sepultus est.

He was also crucified for us,
suffered under Pontius Pilate,
and was buried.

ORLANDO DI LASSO Selections from *Prophetiae Sibyllarum*

Carmina Chromatico

Carmina Chromatico, quae audis modulata tenore,
Haec sunt ilia, quibus nostrae olim arcana salutis
Bis senae intrepido, cecinerunt ore sibyllae.

These verses which you hear, set in chromatic style,
are those which, long ago, were uttered by the clear voices
of the twelve sibyls, proclaiming the mysteries of our salvation.

II. Sibylla Libyca

Ecce dies venient, quo aeterno tempore princeps
Irradians sata laeta viris sua crimina tollet,
Lumine clarescet. Cuius synagoga recenti
Sordida qui solus reserabit labra reorum.

Aequus erit cunctis gremio rex membra reclinet Reginae mundi,
Sanctus per saecula vivus.

Behold, the days are coming when the eternal prince,
so radiant in light, will dismiss the charges
cheerfully laid against him. He, whose congregation
were so recently brought low, will give back the right of speech
and deal equitably with all. He will recline his limbs
in the lap of the Queen of Heaven,
holy in eternal life.

Please turn the page quietly.

III. Sibylla Delphica

Nun tarde veniet, tacita sed mente tenendum
Hoc opus, hoc memori semper, qui corde reponet,
Huius pertendant cor gaudia magna Prophetae
Eximia, qui virginea conceptus ab alvo

Prodibit, sine contactu maris omnia vincit
Hoc naturae opera, at fecit, qui cuncta gubernat.

He will not come late, but he who keeps this in his heart
must always hold this in a quiet mind.

May great joy fill the heart of this eminent Prophet
who will be conceived and born from the womb of a virgin
without contact with any man. This is a wonder in nature
but he, the ruler of all, has done this.

IV. Sibylla Cimmeria

In teneris annis facie insignis honore

Militiae aeternae regem sacra virgo cibavit
Lacte suo, per quem gaudebunt pectore summo Omnia,
Et Eoo lucebit sydus ab ore Mirificum.

Sua dona magi cum laude ferentes

Objicient puero myrrham, aurum, thura sabaea.

In her tender years, of remarkable beauty and virtue,
the holy Virgin fed the King of the eternal armies
with her milk. He will rejoice the hearts of all
and a wonderful star will shine from the East.
The Magi, bearing gifts with praise, lay before the child
myrrh, gold, and frankincense from Sabea.

XI. Sibylla Erythraea

Cerno Dei natum, qui se dimisit ab alto.
Ultima felices referent cum tempora soles.
Hebraea, quem virgo feret de stirpe decora,
In terris multum teneris passurus ab annis.
Magnus erit tamen hic divino carmine vates
Virgine matre satus, prudenti pectore verax.

I discern one born of God, who came from on high.
When, in due time, these joyous days come
he will be born of a fair Jewish maiden
and from his earliest years will suffer much on earth;
but he will be great, this divine prophet born of a virgin,
full of wisdom and truth.



Stu Rosner

XII. Sibylla Agrippa

Summus erit sub carne satus carissimus
atque Virginis
Et vere complevit viscera sanctum

Verbum consilio sine noxa spiritus almi,

Despectus multis tamen ille salutis amore
Arguet et nostra commissa piacula
culpa,
Cuius honos constans et gloria certa
manebit.

The great one will be made flesh, the most renowned of all.
The virgin will conceive by the power of the Holy Spirit
and will suffer no harm. Though despised by many he will,
through love of salvation,
atone for the sins we committed in wickedness.
His honour will endure and his glory remain sure.

LUIGI DALLAPICCOLA

Il coro delle malmaritate

All'altrui spese, donzelle, imparate,

All'altrui spese imparate, donzelle,
Per non aver a dir piangendo poi:
Triste, mal maritate!
Quant'era me' per noi
Chiuderci per le celle,
Scavezzarci le chiome,
Mutarci abito e nome,

Vestir nero, bigio o bianco,
Arrandellarci 'l fianco
Di còrdigli e di cuoi
Quant'era me' per noi!
Levarci a' mattutini,
Dar mano a' lumicini
Prima che canti'l gallo!
Cacciarci in un Bigallo,

Entrare in un Rosano
Metterci in un Majano,
Al Portico, al Boldrone

Darci, o 'n Pian di Mugnone

Farci vestir a Lapo,

O ver ficcare 'l capo
'N un Monticel di buoi
Quant'era me' per noi! Però imparate
E pensateci ben ben ben ben prima,
Ch'e' non vi s'abbia a dir poi: lima, lima.

The Chorus of Unhappily Married Women

At the expense of others, young women, learn,
Learn from their mistakes
In order not to have to say crying later:
Sad, unhappily married women!
How much better it was for us before!
To imprison ourselves in cells,
To chop off our locks like nuns,
To change our manner of dress and name,
To dress in black, gray, or white,
To tighten the rope at one's side
With cords and leather,
How much better it was for us before!
To arise early in the morning,
To carry about little candles
Before the rooster even crows!
To seek one another in a church like Bigalo,
To enter the monastery in Rosano
To put ourselves into Majano,
To the Convent at Portico, to the Tabernacle of Boldrone,
To give ourselves over, either to the shoals of the Mugnone,
Make ourselves dress like the poor in Lapo,
Or be seen sticking our head
In a Monticel of oxen,
How much better it was for us before!
But learn and think well ahead,
So no one shall have to say to you: take it, take it.

Please turn the page quietly.

Il coro delle malammogliati

Chi imparar vuole a tòr moglie
Mastri esperti eccoci qui;
E diciam che chi la toglie

Dato aver vedrà in duo dì
'N una diavola infernale,
'N una zucca senza sale.

Me ne stetti al detto altrui:
Un buon uom mi disse: "Fa!";

Oh minchion, minchion ch'io fui!
Inciampai (e ben mi sta)
'N una diavola infernale,
'N una zucca senza sale.

Ohimé! Chè per bellezza
Ch'era tutta frondi e fior
Colsi poi frutti d'asprezza,
M'incontrai, ebbro d'amor,
'N una diavola infernale,
'N una zucca senza sale.

Zie, sorelle, madri e nonne

Lo staranno a inzipillar,
E dieci altre mone Cionne
Per finirlo d'affogar
'N una diavola infernale,
'N una zucca senza sale.

—*Michelangelo Buonarotti the Younger*

The Chorus of Unhappily Married Men

Whoever wants to learn to seek a wife,
Behold here expert teachers;
And they say that whoever gets rid of her
It's given you will see an infernal pair,
An infernal devil,
A hard head without good judgment.

I was the subject of other people's chatter:
A good man said to me: Make what you can of it.
O fool, fool that I was!
I tripped into it (and how!)
An infernal devil,
A hard head without good judgment.

Alas! That for beauty
That was all camouflage and superficial
I picked a bitter fruit,
I found myself drunk on love.
An infernal devil,
A hard head without good judgment.

Aunts, sisters, mothers, and grandmothers,
It will be they who push a man to marry,
And ten other insipid women
In order to end the suffocation.
An infernal devil,
A hard head without good judgment.

LUCA MARENZIO

Vezzosi augelli

Vezzosi augelli in fra le verde fronde

tempran' a prova lascivette note.
mormora l'aura, e fa le foglie e l'onde

garir che variamente ella percote:
quando taccion gl'augelli, alto risponde,

quando cantan gl'augei, più lieve scote;

sia caso od' arte, or accompagn'ed ora
alterna i versi lor la Musica ora.

—*Tasso*

Delightful birds

Delightful birds among the green branches
tune their lively notes.
The breeze murmurs, and rustles the leaves and waves
as it strikes each in turn:
when the birds are silent the sound replies from above,
when the birds sing the breeze shakes softer;
either by chance or purpose
Music in turn now accompanies, now alternates their verses.

—*trans. Laurie Stras*

Ahi, dispietata morte!
Ahi, dispietata morte, ahi crudel vita!
L'una m'à posto in doglia,
et mie speranze acerbamente à spente;

l'altra mi tien qua giù contra mia voglia,

et lei che se n'è gita
seguir non posso, ch'ella no'l consente.
Ma pur ogni or presente
nel mezzo del mio cor madonna siede,
et qual è la mia vita, ella se'l vede.

—Petrarch

Solo e pensoso
Solo e pensoso i più deserti campi

vo mesurando a passi tardi e lenti,

e gl'occhi porto per fuggir intenti
dove vestigio'uman l'arena stampi.

Altro schermo non trovo che mi scampi

dal manifesto accorger de le genti,
perchè ne gliatti d'allegrezza spenti
di fuor si legge com' io dentr'avampi.

Sì ch'io mi cred'omai che monti
e piagge
e fiumi e selve sappian di che tempre
sia la mia vita, ch'è celata altrui,

ma pur sì aspre vie nè sì selvagge
cercan non so ch'Amor non venga
sempre
ragionando con meco, et io con lui.

—Petrarch

Ah, pitiless death!
Ah, pitiless death, ah cruel life!
When one has put me in pain,
and my hope has harshly been
extinguished;
the other has me down here
contrary to my longing,
And I cannot go down
that road, it isn't allowed.
But for each hour of the day
the lady is in my heart
and that is my life, so she sees it herself.

Alone and pensive
Alone and pensive I measure the
fields
the most deserted with tarrying and
slow steps,
and turn my eyes to try to elude
any human signs imprinted in the
sand,
I have no other protection to thwart
me
from showing my feelings to people,
for by my joyless acts from the outside
all can see that on the inside I am
burning.
So much that I think that hills and
plains,
rivers and forests already know what the
temper of my life is, which I conceal
from others,
for harsh and savage as they might be,
I want no other paths than those
frequented
by Love, always reasoning with me,
and me with him.

—trans. Tom Skipp (www.recmusic.org)

Please turn the page quietly.



Stu Rosner

Scendi dal Paradiso
Scendi dal Paradiso, Vener,
e teco guida i pargoletti amor:
Le grazie e il riso oltre l'usato ridan,

In vist'il ciel sereno
il Tebro al mar Tirreno
porti di perle adorno invece d'acqua
il corno.
E i vostri canti giungano a le stele
poichè l'anime belle d'Amarillie di Tirsi

sono unite al nodo sacrosanto
come all'olmo la vite,
o com'al tronco l'edera o l'acanto.

—unattributed

Venus descends from Paradise
Venus descends from Paradise
and the little baby love guides you:
the grace and the splendor beyond
the old smile,
in view of the serene sky
the Tiber to the Tirrenean Sea
carries pearl instead of its watery load.

And your songs unite the stars
as when the beautiful heart of
Amaryllis and Thirsis
are united in the sacrosanct knot
like the elm to the vine,
like ivy or acanthus to the trunk.

ILDEBRANDO PIZZETTI *Tre Composizioni Corali*

Cade la sera
Cade la sera. Nasce
La luna dalla Verna
cruda, roseo nimbo
di tal ch'effonde pace
senza parole dire.
Pace hanno tutti i gioghi.
si fa più dolce il lungo
dorso del Pratomagno,
come se blandimento
d'amica man l'induca a sopor lento.

Su i pianori selvosi
ardon le carbonaie,
solenni fuochi in vista
L'Arno luce fra i pioppi.

Stormire grande, ad ogni
soffio, vince il corale
ploro de' flauti alati
che la gramigna asconde.
E non s'ode altra voce,
Dai monti l'acqua corre a questa foce.

—Gabriele d'Annunzio, from
"I tributarii," from "Alcione"

Evening falls
Evening falls. Born
from La Verna is the harsh moon,
a rosy halo
from that which effuses peace.
Without a word being said,
all injustices are at peace.
The long ridges of the Pratomagno
are made sweeter,
as if an enticing gesture
from a friendly hand guides them
to slow lethargy.

Upon the wooded plains
burn the fires,
ceremonial fires in view.
The Arno River glimmers amid
the poplars.
A mighty rustling with each
breath, the chorus overcomes
the laments of winged flutes
hidden by the grass.
And no other voice is heard.
From the mountains, the water runs
out the mouth of the river.

—trans. Abbé Dalton Clark

Ululate

Ululate, quia prope est dies Domini: quasi vastitas a Domino veniet. Propter hoc, omnes manus dissolventur, et omne cor hominis contabescet et conteretur.

Vae qui dicitis malum bonum, et bonum malum: ponentes taenebras lucem et lucem taenebras. Vae qui condunt leges iniquas: et scribentes, injustitiam scripserunt.

Ne irascaris, Domine, satis, et ne ultra memineris iniquitatis nostrae: ecce respice, populus tuus omnes nos.

—*Isaiah* XIII:6-7; V: 20; X:1; LXIV:9

Howl ye

Howl ye; for the day of the Lord is at hand; it shall come as a destruction from the Almighty. Therefore shall all hands be faint, and every man's heart shall melt.

Woe unto them that call evil good and good evil; that put darkness for light and light for darkness. Woe unto them that decree unrighteous decrees, and that write grievousness which they have prescribed.

Be not wroth very sore, O Lord, neither remember [our] iniquity for ever: behold, see, we beseech thee, we are all thy people.

* * * * *

Recordare, Domine

Recordare, Domine, quid acciderit nobis: intuere, et respice opproprium nostrum.
Haereditas nostra versa est ad alienos, domus nostrae ad extraneos.
Pupilli facti sumus absque patre, matres nostrae quasi viduae.
Defecit gaudium cordis nostri: versus est in luctum chorus noster.
Cecidit corona capitis nostri: vae nobis, quia peccavimus.
Propterea moestum factum est cor nostrum, ideo contenebrati sunt oculi nostri.
Tu autem Domine in aeternum permanebis, solium tuum in generationem, et generationem.
Quare in perpetuum oblivisceris nostri? Derelinques nos in longitudine dierum?
Converte nos, Domine, ad te, et convertemur: innova dies nostros, sicut a pricipio.

—*Lamentations* V:1-3; 15-17; 19-21

Remember, O Lord

Remember, O Lord, what is come upon us: consider, and behold our reproach.
Our inheritance is turned to strangers, our houses to aliens.
We are orphans and fatherless, our mothers are as widows.
The joy of our heart is ceased; our dance is turned into mourning.
The crown is fallen from our head: woe unto us, that we have sinned!
For this our heart is faint; for these things our eyes are dim.
[But] Thou, O Lord, remainest for ever; thy throne from generation to generation.
Wherefore dost thou forget us for ever, and forsake us so long time?
Turn thou us unto thee, O lord, and we shall be turned; renew our days as of old.



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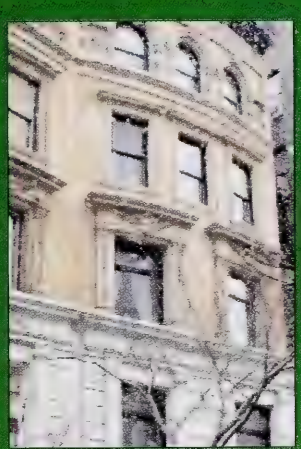
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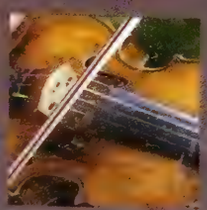
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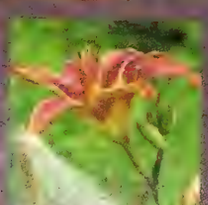
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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,...which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present



BSO Archives

After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

A "Special Focus" Exhibit at the Tanglewood Visitor Center
James Levine: A New Era for the BSO

On October 28, 2001, the BSO's Board of Trustees announced that, as of the 2004-2005 season, James Levine would become the Boston Symphony Orchestra's fourteenth music director—and the first American-born conductor to hold that position. Drawing on materials in the BSO Archives as well as materials made available from the Cleveland



Orchestra Archives and Metropolitan Opera Archives, this exhibit traces the remarkable career of James Levine, including his BSO conducting debut in April 1972, at the age of 28, when he filled in for an ailing Rafael Kubelik. The exhibit also puts Maestro Levine's appointment into an historical context by examining the BSO's tradition of hiring foreign-born and -trained conductors that began with the appointment in 1881 by BSO founder Henry Lee Higginson of German-born Georg Henschel as the orchestra's first music director.



The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca. 1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

Marking its 65th anniversary this year, the Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced musicians who have completed all or most of their formal training. Some 150 young artists, all attending the TMC on full fellowships that underwrite tuition, room, and board, participate in a program including chamber and orchestral music, opera and art song, and a strong emphasis on music of the 20th and 21st centuries. TMC Orchestra highlights this summer include an all-Wagner concert (*Die Walküre*, Act I, and *Götterdämmerung*, Act III, with some of the world's foremost Wagner singers) conducted by James Levine (working with the TMCO for the first time); TMCO performances led by Stefan Asbury, Rafael Frühbeck de Burgos, Kurt Masur (on the orchestra's opening concert), and Ingo Metzmacher, as well as by this year's TMC Conducting

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Saturday: 9am to 4pm
5:30pm to closing of the grounds
Sunday: noon to 6pm

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
5:30pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission

Fellows; plus, as part of Tanglewood on Parade, Seiji Ozawa's return to the TMCO podium (leading Beethoven's *Leonore* Overture No. 3). To open the TMC season, the Mark Morris Dance Group returns for its third week-long annual collaboration with the Tanglewood Music Center, culminating in two joint MMDG/TMC performances, including a new work commissioned by the TMC with choreography (to Milhaud's *La Création du monde*) by Mark Morris. The 2005 Festival of Contemporary Music, directed by composer John Harbison, offers a programming "anthology" (Harbison's own word) of birthday commemorations (marking George Perle's 90th, Pierre Boulez's 80th, and Harrison Birtwistle's 70th), attention to young composers (notably in a concert by the new music ensemble *eighth blackbird*), music of composers rarely heard at Tanglewood, and works by members of the TMC's composition faculty. 2005 also sees a number of new works specially commissioned for the TMC's 65th anniversary (to be performed as part of the Sunday-morning concert series); resumption of the TMC's Bach cantata performance seminar led by conductor Craig Smith, culminating in a July 31 performance of cantatas 37, 118, and 201 (the great secular cantata *Der Streit zwischen Phoebus und Pan*), and a first-time collaboration of TMC Vocal Fellows with Keith Lockhart and the Boston Pops Orchestra for a special "Sondheim Celebration" on July 13 marking Stephen Sondheim's 75th birthday. Ongoing TMC programs include seminars in the string quartet, and Prelude concerts in Ozawa Hall on Saturdays at 6 p.m. and Sundays at 1 p.m. prior to the Saturday and Sunday BSO concerts.

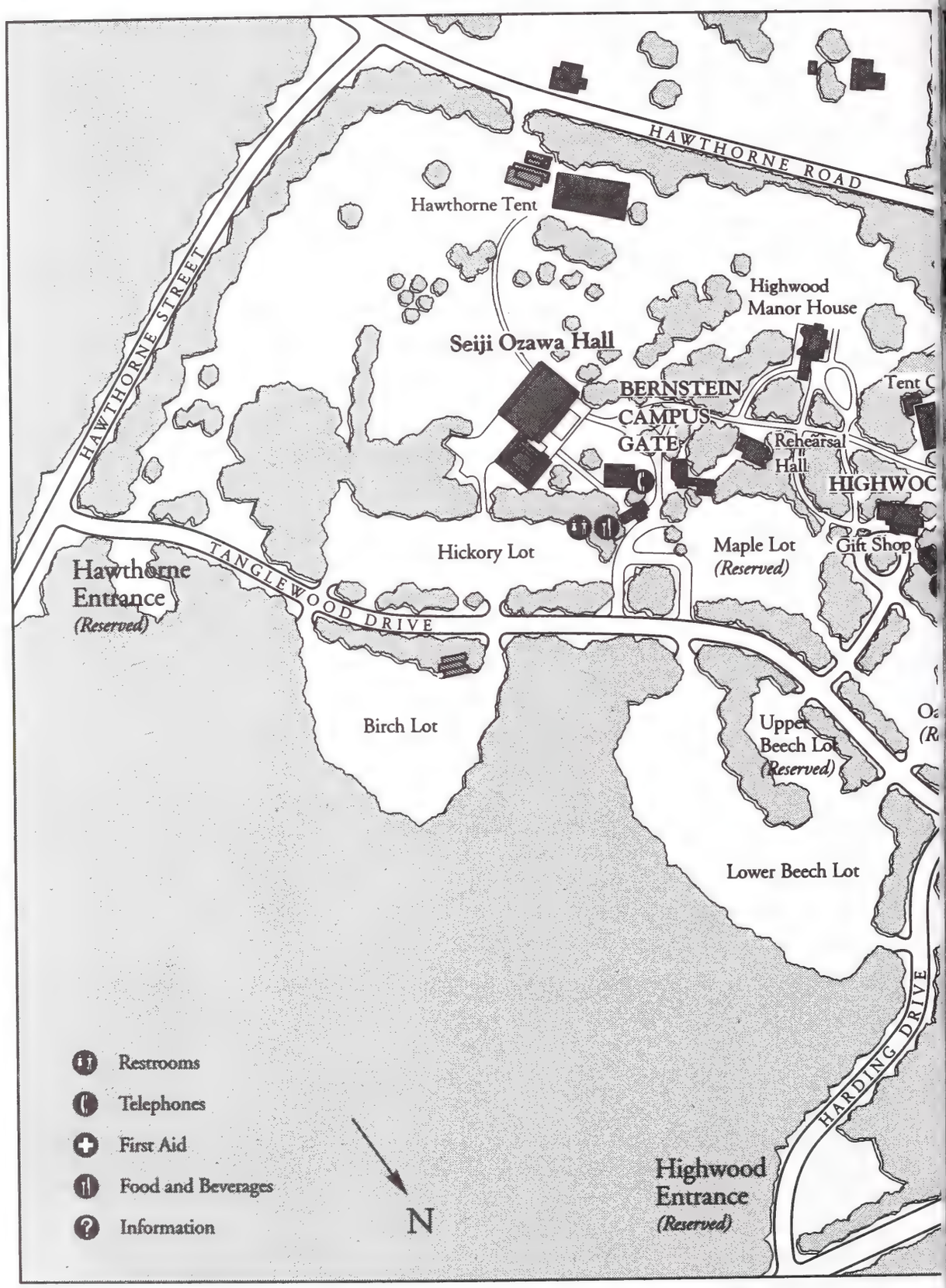
It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, Stephanie Blythe, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

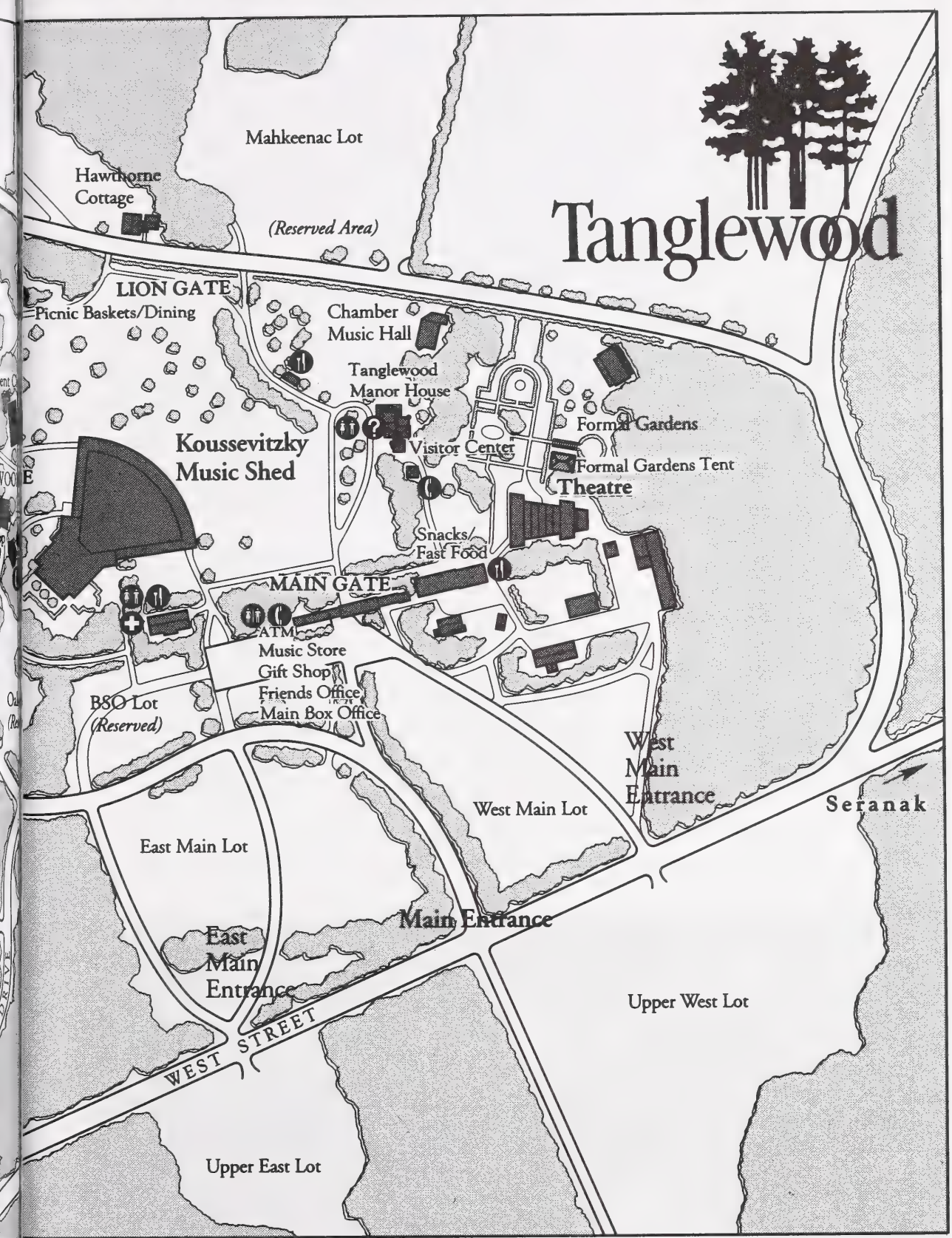
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall


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Highwood
Manor House
Seiji Ozawa Hall
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HIGHWOC
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Hickory Lot
TANGLEWOOD DRIVE
Hawthorne
Entrance
(Reserved)
Birch Lot
Upper
Beech Lot
(Reserved)
Lower Beech Lot
HARDING DRIVE
Highwood
Entrance
(Reserved)
Restrooms
Telephones
First Aid
Food and Beverages
Information
N


Tanglewood
Mahkeenac Lot
Hawthorne Cottage
(Reserved Area)
LION GATE
Picnic Baskets/Dining
Chamber Music Hall
Tanglewood Manor House
Koussevitzky Music Shed
Visitor Center
Formal Gardens
Formal Gardens Tent
Theatre
Snacks/ Fast Food
MAIN GATE
ATM
Music Store
Gift Shop
Friends Office
Main Box Office
BSO Lot (Reserved)
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Seranak
West Main Lot
East Main Lot
Main Entrance
East Main Entrance
Upper West Lot
WEST STREET
Upper East Lot

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TMC
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Latecomers will be seated at the first convenient pause in the program.
If you must leave early, kindly do so between works or at intermission.
Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

FOR THE SAFETY OF, AND IN CONSIDERATION OF, YOUR FELLOW PATRONS, PLEASE NOTE THAT SPORTS ACTIVITIES, BALL PLAYING, BICYCLING, SCOOTERS, KITE FLYING, FRISBEE PLAYING, BARBEQUING, PETS, AND TENTS OR OTHER STRUCTURES ARE NOT PERMITTED ON THE TANGLEWOOD GROUNDS.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

THANK YOU FOR YOUR COOPERATION.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

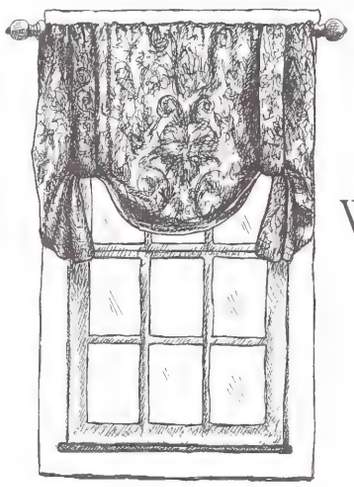
THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered several days in advance at www.bso.org.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. IN CASE OF RAIN ON THE DAY OF SELECTED BSO AND BOSTON POPS CONCERTS, AND SUBJECT TO TICKET AVAILABILITY, patrons can upgrade a regular lawn ticket at the Box

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Office, at $10 per ticket for a seat in the rear of the Shed and $20 per ticket for a seat in the middle of the Shed.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $16 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. During Open Rehearsals, a special children's area with games and activities behind the Tanglewood Visitor Center is available for children, who must be accompanied by an adult at all times.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

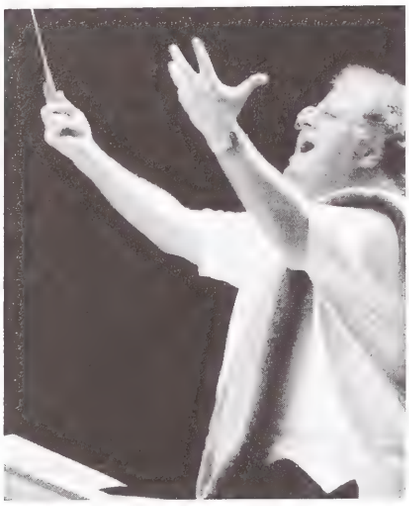
THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

JAMES LEVINE


Koichi Miura

James Levine became Music Director of the Boston Symphony Orchestra in the fall of 2004, having been named Music Director Designate in October 2001. He is the orchestra's fourteenth music director since the BSO's founding in 1881 and the first American-born conductor to hold that position. Mr. Levine opened his first BSO season with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which also went to Carnegie Hall. His 2004-05 season also included appearances at Symphony Hall as pianist with the Boston Symphony Chamber Players and in a four-hand Schubert recital with Evgeny Kissin, the latter program performed also at Carnegie and recorded live. This summer at Tanglewood he leads concerts with both the Boston Symphony and the Tanglewood Music Center Orchestra. Mr. Levine made his BSO debut in April 1972; he has since led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Babbitt, Cage, Carter, Harbison, Ligeti, Sessions, and Wuorinen. Highlights of his twelve BSO programs for 2005-06 (three of which again go to Carnegie Hall) include a season-opening all-French program; historic works by Bartók, Debussy, Dutilleux, and Stravinsky given their world or American premieres by the BSO in the course of the past century; newly commissioned works from Elliott Carter, Leon Kirchner, and Peter Lieberson; and five of eleven programs (to be divided between the BSO's 2005-06 and 2006-07 seasons) juxtaposing works by Beethoven and Schoenberg, each of whom, in strikingly similar ways, opened new vistas in musical language and thought. Also in 2005-06 Mr. Levine will appear as pianist and conductor in a Beethoven/Schoenberg program with the Boston Symphony Chamber Players, and he will lead the orchestra on tour in Chicago, Newark (at the New Jersey Performing Arts Center), Philadelphia, and Washington, D.C.

Maestro Levine also remains as Music Director of the Metropolitan Opera, where, in the 34 years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led more than 2,000 performances of 80 different operas. In 2004-05 he conducted 47 performances of eight operas (including new productions of *Die Zauberflöte* and *Faust*), as well as the Metropolitan's annual Pension Fund concert (a gala for the 50th anniversary of Mirella Freni's stage debut) and three programs each with the MET Orchestra and the MET Chamber Ensemble at Carnegie. At the Metropolitan Opera in 2005-06 James Levine will lead a new production of Donizetti's *Don Pasquale*, a special Opening Night Gala, and revivals of *Così fan tutte*, *Falstaff*, *Fidelio*, *Lohengrin*, *Parsifal*, and *Wozzeck*. In addition, he will again conduct three concerts each with the MET Orchestra and MET Chamber Ensemble at Carnegie. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music

director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

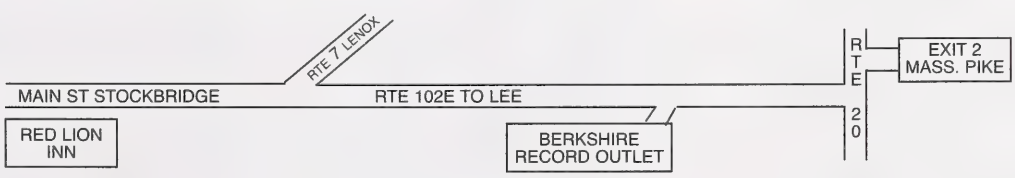
Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors, and the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters.

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Music Director

TANGLEWOOD 2005

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Ray and Maria Stata Music Directorship, fully funded in perpetuity

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Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

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Charles Munch chair, fully funded in perpetuity

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Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
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*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan°
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§Gerald Elias

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Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

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Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

---

Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

---

* *Participating in a system of rotated seating*
° *On leave*
§ *Substitute player*

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 124th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

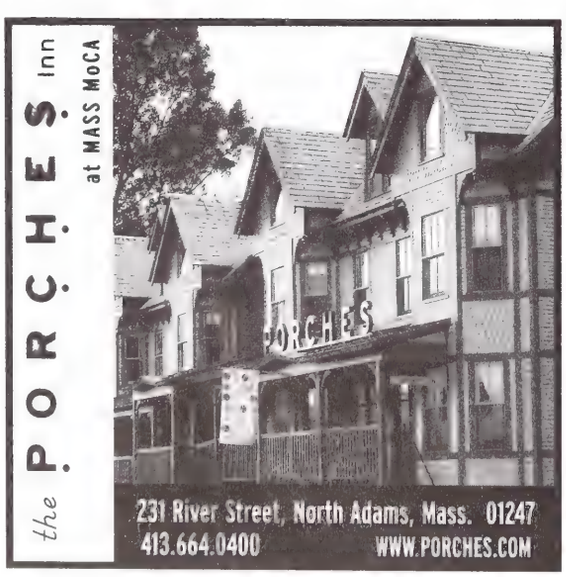
Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

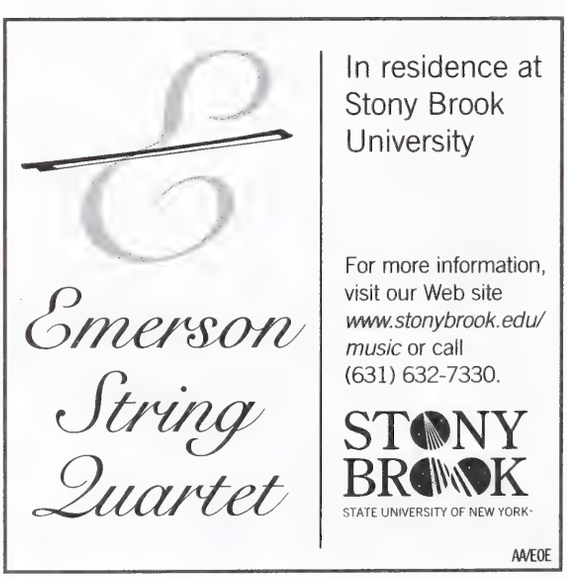


Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).





In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, and Sir Michael Tippett. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Now the BSO's Conductor Emeritus, Mr. Haitink has led the orchestra in Boston, New York, at Tanglewood, and on tour in Europe. He has also recorded with the orchestra and taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004.

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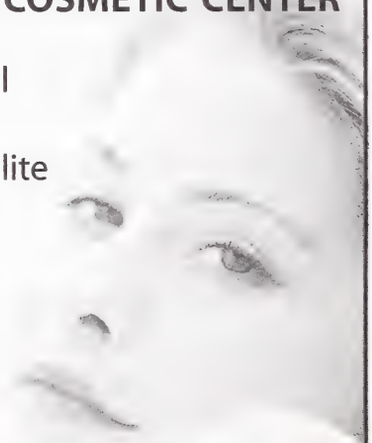
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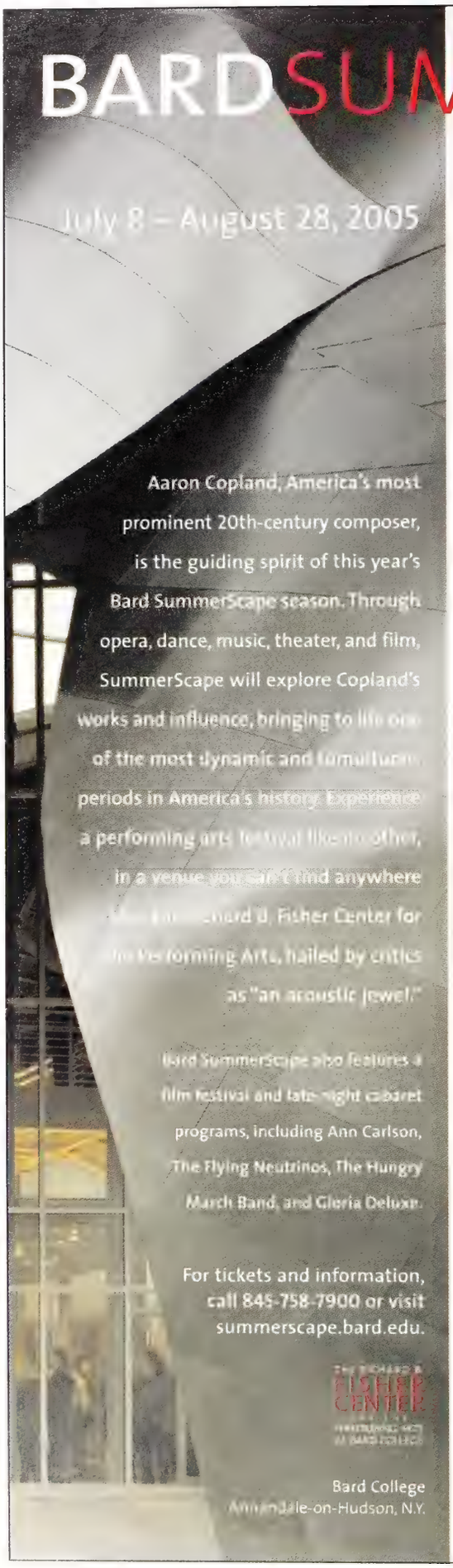


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OPERA

Regina

July 29, 31, August 3, 5, 6

Text and music by Marc Blitzstein, based on *The Little Foxes* by Lillian Hellman
The American Symphony Orchestra, conducted by Leon Botstein, music director
Directed by Peter Schneider
Set design by Judy Pfaff
Costume design by Garry Lennon
Lighting design by Natasha Katz

The Tender Land

August 4, 6, 7, 10–12

An opera by Aaron Copland
Libretto by Erik Johns
The American Symphony Orchestra, James Bagwell conducting
Directed by Erica Schmidt

DANCE

Martha Graham Dance Company

July 8–10

Cave of the Heart, music by Samuel Barber
Hérodiade, music by Paul Hindemith
Appalachian Spring, music by Aaron Copland
The American Symphony Orchestra, Aaron Sherber conducting
Narration by Blythe Danner

THEATER

Rocket to the Moon

July 14–17, 22–24

A play by Clifford Odets
Directed by Daniel Fish

JAZZ

Vince Giordano's Nighthawks

August 26

Jazz at Lincoln Center Presents The Afro-Latin Jazz Orchestra

August 27

BARD MUSIC FESTIVAL

Sixteenth season

Copland and His World

August 12–14, 19–21

Two weekends of concerts, panels, and other events bring the musical world of American composer Aaron Copland to life.

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The Golden Apple

August 28

Music composed by Jerome Moross
Written by John LaTouche

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Copland
and His World

AUGUST 12–14 and AUGUST 19–21, 2005

The Bard Music Festival's sixteenth season explores the musical world of American composer Aaron Copland (1900–90) with concerts, panels, and special events in the Frank Gehry–designed Fisher Center and other venues on Bard's scenic mid-Hudson Valley campus.



FRIDAY, AUGUST 12

PROGRAM ONE

AARON COPLAND, AN AMERICAN MASTER

All-Copland program

SATURDAY, AUGUST 13

PROGRAM TWO

PARIS, BOULANGER, AND JAZZ

Works by Copland, Milhaud, Stravinsky, Thomson, others

PROGRAM THREE

COPLAND, THE EARLY YEARS

Works by Copland, Antheil, Thomson; American Symphony Orchestra, Leon Botstein, conductor

SUNDAY, AUGUST 14

PROGRAM FOUR

COPLAND, ADVOCATE OF CONTEMPORARY AMERICAN MUSIC

Works by Copland, Cowell, Sessions, Ives, Varèse, others

PROGRAM FIVE

VARIETIES OF ENGAGEMENT: THE AMERICAN JEWISH COMPOSERS

Works by Copland, Gershwin, Rodgers, Berlin, Goldmark, others

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FRIDAY, AUGUST 19

PROGRAM SIX

SOUTH OF THE BORDER

Works by Copland, Revueltas, Chávez, Villa-Lobos, others

SATURDAY, AUGUST 20

PROGRAM SEVEN

AARON COPLAND AND THE FOLK REVIVAL

Performance with Peggy Seeger and Mike Seeger

PROGRAM EIGHT

THE LURE OF NEOCLASSICISM

Works by Copland, Stravinsky, Diamond, Carter, Bowles, others

SPECIAL EVENT

COPLAND'S PIANO FANTASY

Performance with commentary by Michael Boriskin

PROGRAM NINE

IN SEARCH OF A NEW NATIONAL VOICE

Works by Copland, Barber, Roy Harris, Kern; American Symphony Orchestra, Leon Botstein, conductor

SUNDAY, AUGUST 21

PROGRAM TEN

TANGLEWOOD AND POSTWAR TENSIONS

Works by Copland, Cage, Boulez, Foss, Del Tredici, Britten, others

PROGRAM ELEVEN

THE TRIUMPH OF THE AMERICAN SYMPHONIC TRADITION

Works by Copland, Cowell, Still, Sessions, others; American Symphony Orchestra, Leon Botstein, conductor

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Boston Pops Orchestra concert of Saturday, August 27, at 8:30 22
John Williams conducting; Stanley Donen, special guest; Josh Groban, special guest vocalist
"FILM NIGHT AT TANGLEWOOD"

Boston Symphony concert of Sunday, August 28, at 2:30 29
Marek Janowski conducting; Hillevi Martinpelto, Susan Platts, Kurt Streit, and Alastair Miles, vocal soloists; Tanglewood Festival Chorus, John Oliver, conductor
BEETHOVEN NINTH SYMPHONY

THIS WEEK'S ANNOTATORS

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Steven Ledbetter, program annotator of the Boston Symphony Orchestra from 1979 to 1998, now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

Jan Swafford is an award-winning composer and author whose books include biographies of Brahms and Ives. He teaches in the English department of Tufts University and is currently working on a biography of Beethoven.

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 9, 23; August 6, 13 — Marc Mandel, BSO Director of Program Publications
July 16, 30; August 20, 27 — Robert Kirzinger



Walter H. Scott

Koussevitzky Shed lawn video projections are provided by Myriad Productions, Saratoga Springs, NY


Itzhak Perlman & Pinchas Zukerman


Renée Fleming


Vladimir Ashkenazy


Emanuel Ax


Dmitri Hvorostovsky


Joshua Bell


Michael Tilson Thomas


Vladimir Feltsman


Lang Lang


Yefim Bronfman


Wynton Marsalis


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- **Emanuel Ax, pianist**
- **Vladimir Feltsman, pianist**
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2005 Tanglewood

SEIJI OZAWA HALL

Prelude Concert

Friday, August 26, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor

Please note that texts and translations are being distributed separately.

LOTTI	*Crucifixus*, eight-part chorus for mixed voices
LASSO	Selections from *Prophetiae Sibyllarum*, for four-part chorus Carmina chromatico II. Sibylla Libyca: Ecce dies venient III. Sibylla Delphica: Non tarde veniet IV. Sibylla Cimmeria: In teneris annis XI. Sibylla Erythraea: Cerno Dei natum XII. Sibylla Agrippa: Summus erit sub carne satus
DALLAPICCOLA	*Il coro delle malmaritate*, for six-part chorus *Il coro dei malammogliati*, for six-part chorus
MARENZIO	*Vezzosi augelli* (for four parts) *Ahi, dispietata morte!* (for four parts) *Solo e pensoso* (for five parts) *Scendi dal Paradiso* (for five parts)
PIZZETTI	*Tre composizioni corali*, for five-part chorus 1. Cade la sera 2. Ululate 3. Recordare, Domine

This evening's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

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Notes

The Italian choral tradition is one of the richest in Western music history, encompassing everything from Gregorian Chant and the Renaissance counterpoint of Palestrina and Gabrieli through Rossini and Verdi to Dallapiccola and Berio. This summer's Tanglewood Festival Chorus Prelude Concert collects *a cappella* works from the late Renaissance, Baroque, and modern eras.

The Venetian **Antonio Lotti** (1666-1740), like many composers, began his career as a chorister and maintained an association with the Basilica at San Marco throughout his life, as organist and ultimately "primo maestro di cappella," a position that had been filled in past generations by Monteverdi and Andrea Gabrieli. Not surprisingly, Lotti wrote a considerable amount of sacred vocal music, but he also engaged in the quintessentially Venetian Baroque pastime of opera, producing more than twenty works in the genre. (He retired from the theater in 1719.) The *Crucifixus* is a setting for eight parts of the central section of the Credo of the Mass. The eight-voice texture is largely canonic. Lotti's highly chromatic intentions are clear almost right away: in the third bar he calls for the first basses to sing an A-flat against a suspended G in the second basses for a piquant minor-second interval; from bar five to bar six the second basses descend a tritone, a melodic leap forbidden in normal voice-leading practice but here illustrating the gloomy nature of the text. From the sustained, overlapping opening we move into a contrasting central section of short note values before returning to more legato music for the close.

Orlando di Lasso (or Orlande de Lassus, also sometimes known as Roland de Lassus; c.1532-94) was born in Franco-Flemish Mons, now in Belgium, and spent more than half his life in Munich in the employ of Albrecht V, then of his son Wilhelm V, dukes of Bavaria. Although not Italian by nationality, he was in Italy from about the age of twelve until his mid-twenties, absorbing the Italian style in the service of various nobles, primarily in Naples and Rome. In his later years he maintained contact with Italy and its composers. Lasso was considered by his contemporaries to be the most important composer in Europe, in an era when Palestrina, the Gabrielis, and Gesualdo were active. His work is still recognized as the pinnacle of late Renaissance Italian counterpoint.

Prophetiae Sibyllarum ("Sibylline Prophecies") is a collection of motets on sacred or semi-sacred texts, purported to be verses uttered by various Sibyls—oracular beings descended from a single demi-deity with origins deep in Italian prehistory. (It was the Sibyl that guided Aeneas to the passage to the Underworld at Cumae in Virgil's epic.) Over time pagan and Christian traditions became intertwined, resulting in verses in which the Sibyls announce the birth of Christ and other facts of the Christian Savior's life. Lasso may have written this work while in Italy just before relocating to Munich. The style of these pieces (whose titles simply indicate the Sibyls' various locales) involves rapid, but extraordinarily smooth, shifts through any number of tonal centers. This tour de force style of chromaticism was quite popular during the 1550s.

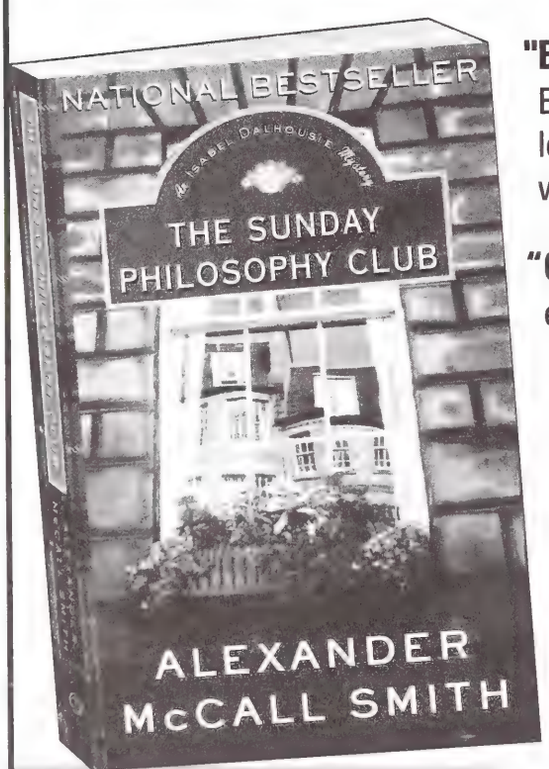
Luigi Dallapiccola (1904-75) was arguably the greatest Italian composer of the twentieth century. Born in Istria in Northern Italy on the Adriatic coast, he first decided upon a life in music after hearing a performance of *The Flying Dutchman* in Graz, and, while studying piano at the Florence Conservatory in 1924, turned definitively to composition upon hearing Schoenberg conduct his *Pierrot Lunaire* in Florence. Like many of his Italian predecessors, Dallapiccola was primarily a vocal composer; his operas *Il prigioniero* and *Ulisse* are two of his most important works. The choral pieces *Il coro delle malmaritate* and *Il coro dei malammogliati* ("The Chorus of Unhappily Married Women" and "The Chorus of Unhappily Married Men") comprise the first series of six choruses setting the poetry of Michelangelo Buonarotti the Younger (1568-1646), nephew of the artist. The composition of the six choruses—the first (heard here) for unaccompanied mixed chorus, the second for four solo singers or for women's chorus with ensemble, and the third for mixed chorus and large orchestra—occupied Dallapiccola from 1933 to 1936, and represent a



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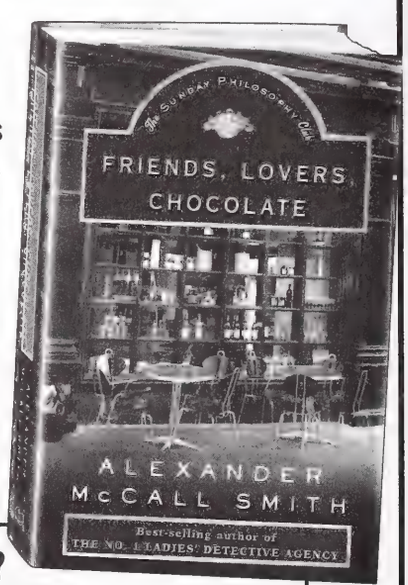


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IN PAPERBACK FROM ANCHOR BOOKS AND IN HARDCOVER FROM PANTHEON BOOKS

watershed in his development. The composer incorporates into these pieces compositional and aesthetic principles gleaned from the study of the Renaissance masters, a practice that foreshadows the coexisting lyricism and technical mastery of his later, twelve-tone works. There is some concern for word painting after the fashion of the late Renaissance madrigalists (see Marenzio, below): hear the sopranos' crow as the lower voices sing about the song of the rooster ("*canti il gallo*") in *Malmaritate*. In general the characters of the two settings match their subject, the second being much more forceful and "masculine" in tone throughout. These pieces were first performed in Trieste on December 17, 1937.

Scholars know little definitively about the early life of **Luca Marenzio** (1553/4-1599), but he was, from about 1574, employed by a string of cardinals, primarily in Rome, finally becoming a favorite of the papal court. He was known as a singer and lutenist before achieving fame as a composer. Marenzio was a master at the madrigal form, in which "text painting"—specific indicators in the music of particular words and phrases in the poetry—reached its zenith in his work as well as that of Monteverdi. As was the case with his contemporaries (including Lasso), Marenzio chose the best of available poetry: *Vezzosi augelli* (1585) is a setting of Tasso; *Ahi, dispietata morte!* (1585) and *Solo e pensoso* (1599) are settings of Petrarch. (The text of *Scendi dal Paradiso* [1584] is not attributed.) The technique of word painting in these works is evident right at the start in the alto and soprano melisma on the word "*augelli*" in the phrase "*vezzosi augelli*" ("delightful birds"); later at the phrase "*quando taccion gli augelli*" ("when the birds are silent") the texture reflects the silence.

Ildebrando Pizzetti (1880-1968) was, with Malipiero and Cassella, one of the most accomplished and noteworthy composers of his generation. Although conservative in style, he was deeply involved in the artistic and intellectual life of Italy. He was also an important teacher, directing the conservatories of Florence and Rome and teaching for many years at the Accademia di Santa Cecilia. Pizzetti was essentially a dramatic composer; one of his first major works was instrumental music he composed for D'Annunzio's play *La nave,* and he collaborated with the dramatist on the opera *Fedra*. Perhaps his most famous work is the late-life opera *Assassinio nella cattedrale*, based on an Italian-language version of T.S. Eliot's verse-play *Murder in the Cathedral.* The opera was first produced at La Scala, Milan, in 1958.

Pizzetti's Three Choral Compositions, dating from 1942-43, set texts of three different sources: "Cade la sera" is from a poem ("I tributarii") from D'Annunzio's collection *Alcione* (1904); the other two are from the Old Testament, "Ululate" being an assortment of lines from *Isaiah* and "Recordare, Domine" from *Lamentations*. These brief works, like Dallapiccola's, are virtually 20th-century updates of the Italian madrigal tradition.

—Robert Kirzinger

ARTISTS

To read about the **Tanglewood Festival Chorus,** see page 42.

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30 p.m. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55 p.m.), as a courtesy to those patrons who are still seeking seats.

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MAREK JANOWSKI conducting

MOZART — Serenade No. 6 in D, K.239, *Serenata notturna*

Marcia: Maestoso
Menuetto
Rondeau: Allegretto

HAYDN — Cello Concerto No. 2 in D

Allegro
Adagio
Allegro

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BEETHOVEN — Symphony No. 2 in D, Opus 36

Adagio molto—Allegro con brio
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Scherzo: Allegro
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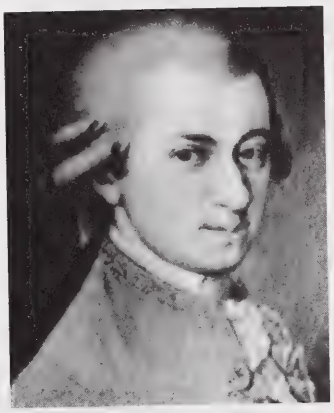
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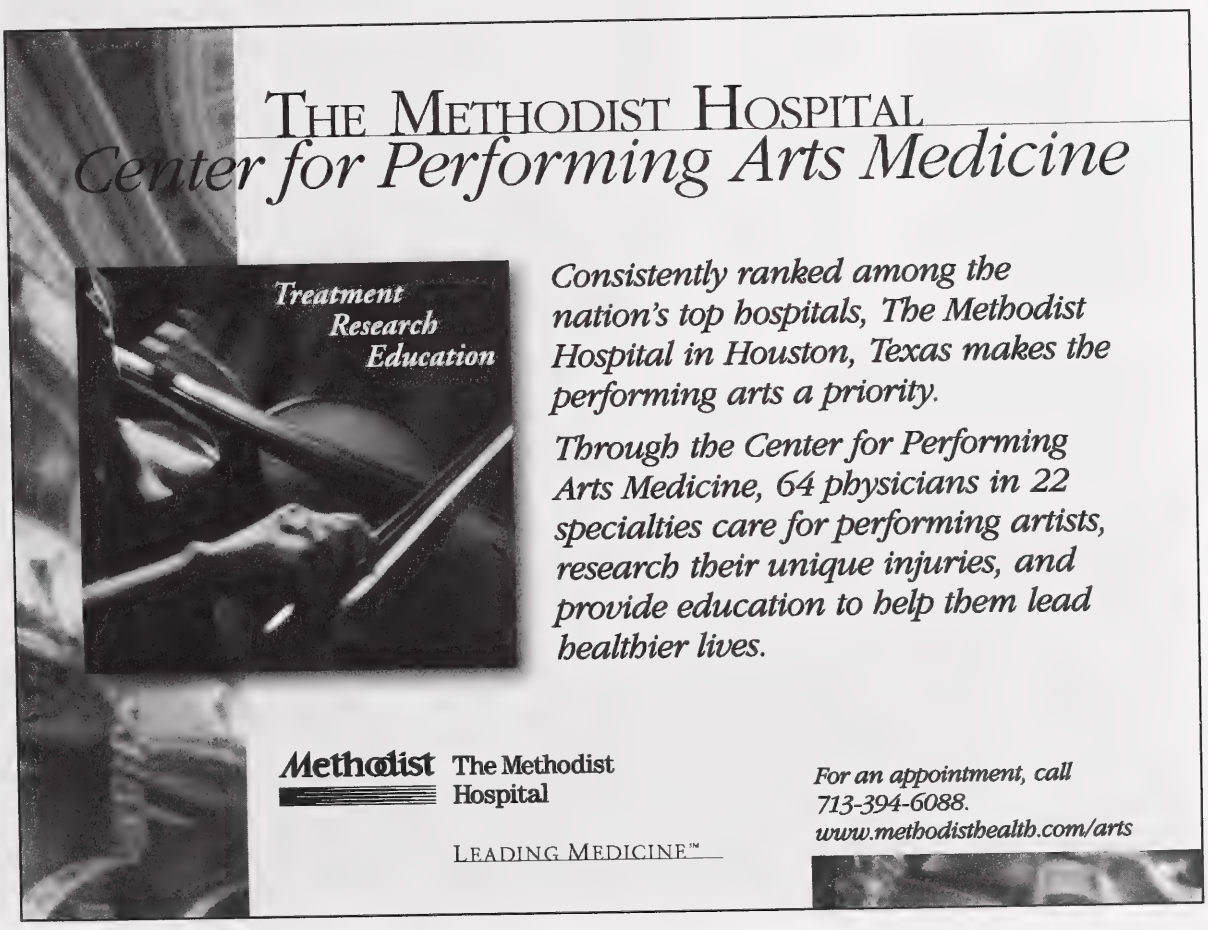
Wolfgang Amadè Mozart (1756-1791)
Serenade No. 6 in D, K.239, *Serenata notturna*

First performance: Not known; composed January 1776. *First BSO performance*: December 1921, Vincent d'Indy cond. *First Tanglewood performance*: August 7, 1983, Christoph Eschenbach cond. *Most recent Tanglewood performance*: July 7, 2001, Rafael Frühbeck de Burgos cond.



A large part of Mozart's musical output—especially during the years before he went to Vienna for good—consisted of what we would call background music, compositions written for a party given by some socially prominent Salzburger, to be played perhaps during dinner to the inevitable non-musical accompaniment of conversation and the clatter of silverware and crockery. The lucky patrons who had the good fortune to find a genius providing the music for their party (whether they appreciated this fact or not) usually remain unidentified. Such is the case with the *Serenata notturna*. From Mozart's own dated manuscript, we know that he composed the piece in the month of January, when outdoor musical activity would have been out of the question.

As with so many eighteenth-century serenades, the first movement is a march, theoretically designed to allow the musicians to enter and, if played again at the end, to exit. (Of course, string players—especially cellists and bassists—are not likely to march while playing, but the tradition grew up at a time when most serenades were for wind ensembles.) The playing off of solo quartet against the larger string




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ensemble punctuated by timpani lends a *concerto grosso* quality to the piece, and the occasional pizzicatos in the larger string group suggest guitars and other plucked string instruments that would often be part of a real serenade. The minuet has a Gallic grace, varied by the use of the solo ensemble alone for the Trio. The closing rondo is the largest movement of this short, delightful work. One of the episodes comes as quite a surprise, with a sudden shift to a 3/4 Adagio for a steady dance-like passage presented by the solo quartet, soon followed by a 2/4 Allegro in the full ensemble. Both of the tunes presented here are interpolations, apparently melodies well known to Mozart's audience but forgotten today. They are included as a kind of joke, but even though we have lost the key to understanding its point, we can't complain, since the rondo theme recurs and concludes with the greatest charm and good humor.

—Steven Ledbetter

Franz Joseph Haydn (1732-1809)
Cello Concerto No. 2 in D

First performance: Not known; composed about 1783. *First BSO performance*: November 1890, Arthur Nikisch cond., Anton Hekking, soloist. *First Tanglewood performance*: July 15, 1949, Charles Munch cond., Gregor Piatigorsky, soloist. *Most recent Tanglewood performance*: August 3, 1991, Grant Llewellyn cond., Yo-Yo Ma, soloist.

Unlike Bach or Mozart, Haydn was not a virtuoso performer on any instrument, though he did once report that he could manage more than capably as a harpsichordist or singer and that he could even play a violin concerto acceptably. His early training consisted of the kind of all-around experience that would best suit a young musician to make a living, though a modest one—as a jack-of-all-trades who could fill in wherever needed in the musical ensemble of some nobleman. Only the greatest virtuosi could be expected to limit themselves to the one instrument that was the basis of their fame, and composers usually made their living in large part as performers. (J.S. Bach, Handel, Mozart, and Beethoven, to name the other four biggest names of the eighteenth century, all played both keyboard and stringed instruments at one time or another.)

The virtuoso player who was also a composer was naturally likely to compose works for himself. There were two advantages to this procedure: his music could exactly suit his strengths (and avoid any weaknesses of technique), and it belonged to him alone, giving him a monopoly on performances if the work should prove popular. Haydn, who never claimed to be a virtuoso, did not have that kind of impetus. His concerto output, as eighteenth-century composers go, was unusually modest (even allowing for a number of works that have been lost). But he did have occasion to compose for virtuosi who were under his direction in the service of the Esterházy family. One of these was the principal cellist, Anton Kraft, for whom Haydn wrote this concerto about 1783, when he was head-over-heels involved with the opera at Eszterháza.



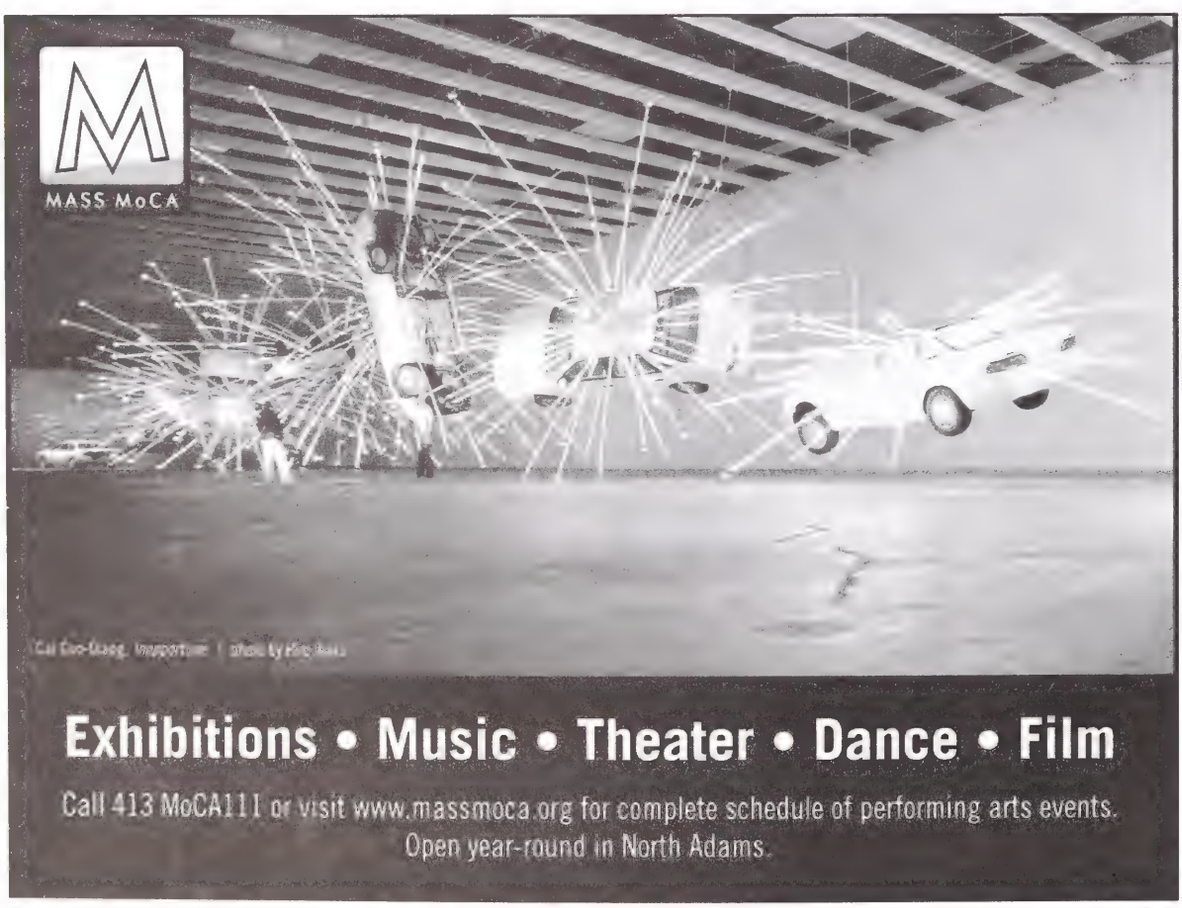
This is the second of two known Haydn cello concertos. The first, in C major, which was lost until 1961, was composed perhaps twenty years earlier and still retains traces (especially in its first movement) of Baroque rhythmic styles, but its finale builds a vigorous conclusion in a more up-to-date style. The concerto in D is more "modern" in many respects, though it has none of the symphonic development that Mozart's concertos of the same period showed. Haydn may not have known Mozart's concertos at this time, and, in any case, he was apparently determined to write a virtuoso show-

piece—and this he certainly did, beginning with double-stops at the soloist's very first entrance. The result is an unusually relaxed score—for everyone but the cello soloist, that is! Haydn consulted closely with Kraft on the details of the cello part—to such a degree that the concerto was long believed to have been written by the cellist, though we have Haydn's own autograph manuscript to prove the contrary.

It is a sign of the change in our understanding of the classical era that this concerto was for many years the only work by Haydn to be programmed in Boston Symphony concerts, largely on the strength of the desire of cello virtuosi to show their abilities, because the work truly requires a fabulous virtuosity. Today we encounter that kind of showpiece less frequently, and we are far more likely to hear the symphonies—and not just the twelve composed for London—or the late oratorios, works in which Haydn effectively uses his "popular style" to create a continuing balance and tension between the elements of his work.

Each of the concerto's three movements offers opportunities for soloistic display. The opening double-stops have already been mentioned; rapid scales and singing melodies in a high register add to the demands. The Adagio offers a mellow, slow theme richly sounded by the orchestra, then taken up by the soloist with decorations and extensions to the upper octave. The closing rondo congenially makes room again and again for technical difficulties, such as octave writing in the solo instrument, alternating with a cheerfully ambling 6/8 tune that makes the preeminent Haydn authority H.C. Robbins Landon think of "Here we go gathering nuts in May." In the eternal competition between the demands of the soloist for display and of the composer for cohesion and variety, Haydn in this instance clearly bowed to his cellist friend.

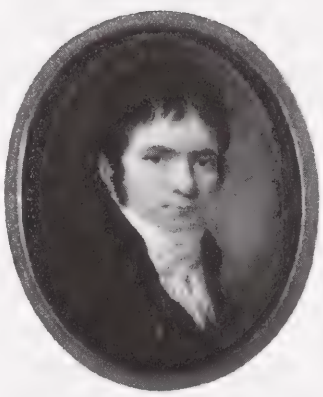
—Steven Ledbetter



Ludwig van Beethoven (1770-1827)
Symphony No. 2 in D, Opus 36

First performance: April 5, 1803, Theater-an-der-Wien, Vienna. *First BSO performance*: November 1881, Georg Henschel cond. *First Tanglewood performance*: August 10, 1939, Serge Koussevitzky cond. *Most recent Tanglewood performance*: July 25, 1992, Robert Spano cond.

Beethoven's Second Symphony in D major, finished in 1802 when he was thirty-one, has long been a model of creative detachment. This most brash, rollicking, youthful, and nearly carefree of his symphonies was written in some of the darkest months of his life—when he could no longer deny that his hearing was going, that his health would never be good again, that pain was likely to be his closest companion. For good reason as he worked on the D major symphony, Beethoven was near suicide. Somehow, out of that anguish came an explosion of high spirits on the page, and soon after that an explosion of imagination. It would not be the last time in his life to see such a connection of misery, joy, and historic creative growth.



In terms of his career, in 1802 Beethoven was as hot as hot gets. When Beethoven was twenty, Joseph Haydn had prophesied that as composer and pianist, this youth was going to be one of the most famous musicians in Europe. With his Second Symphony, Beethoven was on the verge of fulfilling that prophecy. In the next year he started the revolutionary Third Symphony, the *Eroica*; its premiere brought Western music to a new era.

As a pianist in those days, Beethoven was the rage of Vienna, above all because of the fire and imagination of his improvisations. He was becoming the essential musician for the Romantic sensibility; if his own sensibilities were formed in an earlier generation, Beethoven wrote the main musical accompaniment to the burgeoning Romantic movement. At the same time, for all the unbridled imagination of his playing and all the capriciousness of his personality, he was an infinitely painstaking artist. At thirty-one he was still feeling his way, but a central pattern of his life was already set: the expressive and the technical always worked together, neither sacrificed to the other. In his time everybody said his music was wild, demonic, a revelation, a force of nature, a threat to

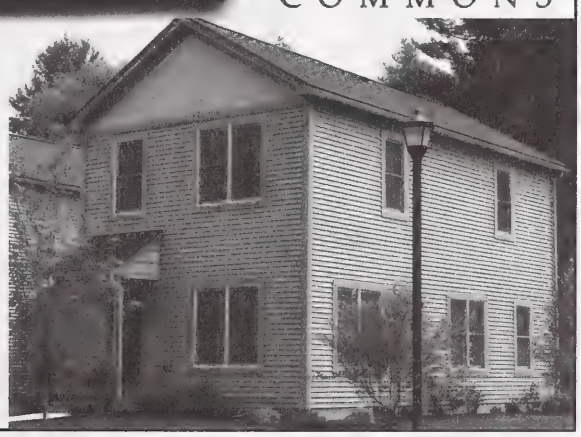
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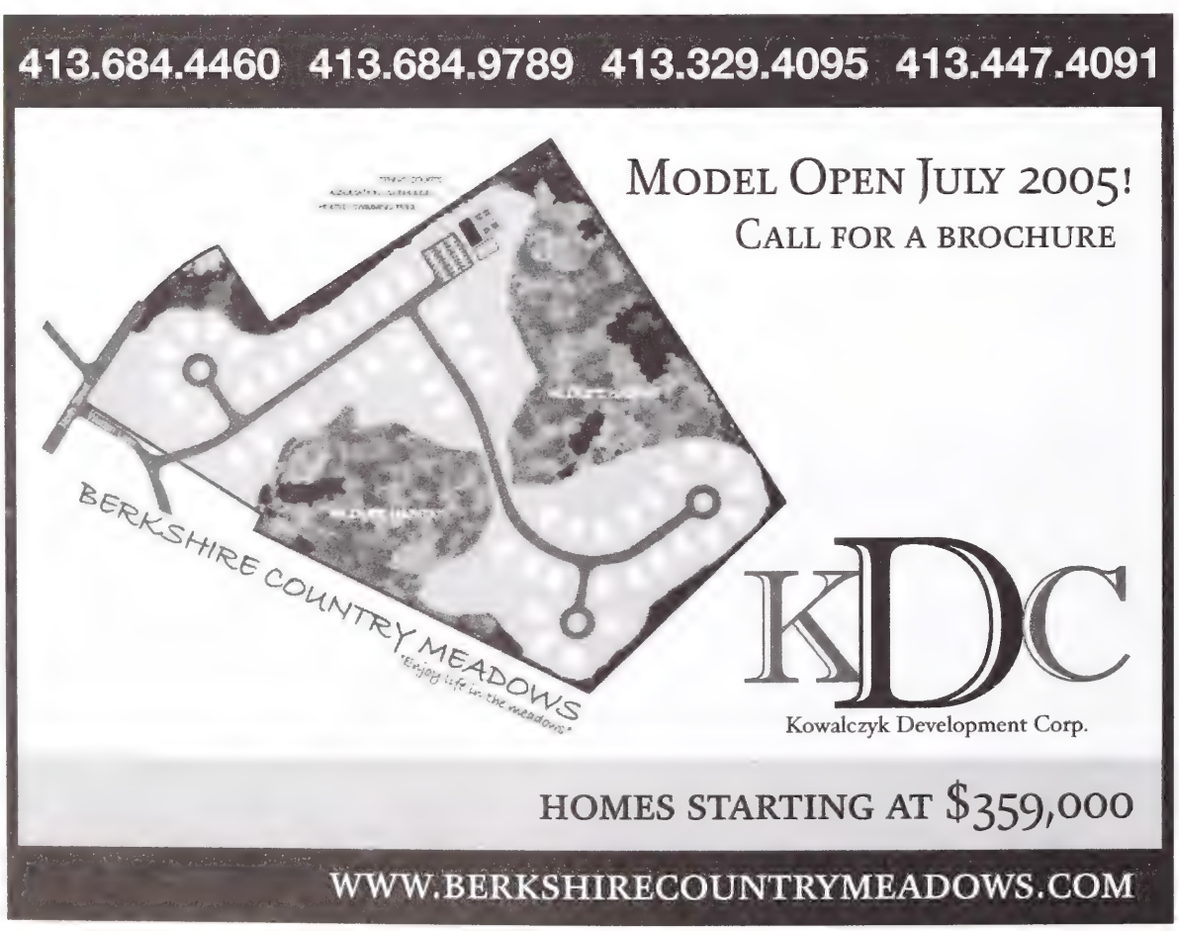


youth—those sorts of things. Only a few saw the implacable control, the command of form, the impeccable skill in writing for every instrument and medium. In his physical being Beethoven was a mess, in his practical dealings with the world more or less the same, in his musical voice unprecedentedly personal and passionate. As a musician he was the careful, consummate professional.

In the works of his twenties, notably the first set of string quartets, we hear Beethoven patiently grappling with media and genres that the previous generation had perfected. His task in those years was to hone his craft, assimilate the lessons of Haydn and Mozart, and at the same time to escape them and find his own voice. With the genre of the symphony it was thus only to a degree. Our idea of a symphony as the king of instrumental forms is what Beethoven made of the symphony, starting with the *Eroica*. Certainly late Haydn and Mozart pointed the way to symphonies of larger scope, weight, and ambition. But for Beethoven this genre seemed to have been less fraught than the Classical ones of, say, opera and string quartet. He found his voice first on his own instrument, the piano, where his improvisations could lead directly to work on the page. But already in the first two symphonies he is more aggressive, more willing to take chances than in other early orchestral and chamber works. In its time, the First Symphony was a stunner from the opening chord: it begins with a dissonance, and in the wrong key.

So if in his first two symphonies Beethoven did not quite know yet where he was headed, he seemed to understand that this field was his to conquer and claim. It is no accident that the *Eroica*, originally dedicated to Napoleon, rose from a military metaphor. At least in his youth, Beethoven saw his position in music as he saw that of Napoleon in the world: not just a conqueror, but a remaker of things for the better.

The first two symphonies reveal another pattern that carried into Beethoven's full maturity—a serious, intense symphony followed by a lighter one: the revolutionary *Eroica*,



the graceful Fourth; the stormy Fifth, the gentle Sixth, and so on. The First Symphony is not always sure of itself, but it is a serious and searching piece. Then came the Second, with its jokes and games, its skitters and yawps.

Beethoven tends to establish a mood at the beginning of a work and to follow it through, with variation and contrast, relatively clearly to the end. The keynotes of the Second are good cheer and eruptive wit. The music constantly jumps from soft to loud, the loud usually being *fortissimo*, a volume indication Mozart and Haydn rarely used at all. (They used *forte*. Merely *loud* was loud enough for them, but not for Beethoven.)

The first movement begins with a *fortissimo* stroke, a soft answer, another *fortissimo*. The tone of the slow introduction is hardly violent despite its contrasts, though—rather warm, expansive, and lighthearted. The Allegro con brio that breaks out in due course is a familiar world, recalling, say, the overture to a Mozart comic opera, one with lots of intricate scheming in the plot, the music full of kicks in the pants and faux pathos. Don Giovanni and Leporello linger in the wings here. Yet nobody would mistake this piece for its models in Mozart and Haydn. There is a driving nervous energy unprecedented in the literature to that time, and the orchestral sound is likewise bigger, more sonorous than any before. The first theme is darting and vigorous, the second hardly contrasting—something of a dancing march. There is a long, intense, fully Beethovenian development section prophetic of many to come, and a big coda as well. In both, the expected dramatic gestures are more in the line of jokey melodrama. In this symphony the spirits stay high: the momentary clouds of the coda are pierced by sunshine, and the movement ends on joyous gestures sounding more like the ending of a whole symphony.

In its gentle songfulness the second movement recalls the delicate, perfumed ironies of the Classical *galante* atmosphere. Beethoven's rich scoring, though, takes most of the preciousness out of that tone. The movement is summery, relaxed, one of the sheerly



loveliest he ever wrote—predictive of the Ninth Symphony's slow movement, if without the ethereal mystery of the late work. For now, Beethoven sticks with *gemütlichkeit*, that untranslatable German word indicating something on the order of cozy, sanguine, wine-enhanced good cheer among friends.

The darting scherzo is in love with its own quirkiness, the nimble banter between the sections of the orchestra, and naturally the eruptive jumps from soft to loud. (History used to claim that Beethoven invented the symphonic scherzo—the word means "joke"—in this symphony. As usual, it was really Haydn's idea.) A folksy Trio is at least a bit more flowing; we have to stop jumping around sometime, but obviously in this case, as little as possible.

Our rondo finale starts out with an absurd whooping fillip, which dissolves into skittering comedy. As it turns out, that little two-note fillip is actually the main motive of the movement; it keeps coming back, getting funnier every time. There's a flowing theme for contrast, but again, only enough relaxation to keep the excitement fresh. The Beethovenian gift for generating relentless energy has arrived on the scene. The coda, of course, is a romp.

So Beethoven composed in the summer of 1802 in the beautiful old village of Heiligenstadt outside Vienna. And as he shaped this marvelous and masterful foolery he was writing down his despair in a document known as the Heiligenstadt Testament. "I was on the brink of taking my life," he wrote. Then he realized the one thing that might make the suffering and loneliness worth it: "Art alone stopped me. It seemed inconceivable that I should leave this world without having produced all that I felt I must. And so I go on leading this miserable life." He was not indulging in self-pity or dramatics here; he was only writing the truth. He kept that piece of paper with him for the rest of his life, to remind himself of what his life was all about.

Out of that despair and that resolution rose one of the most powerful and innovative



floods of work in the history of human creativity: the Second Period, his full maturity, which from the *Eroica* history has also been called the Heroic period. When that had run its remarkable course, Beethoven fell into years of illness and despondency—and once again pulled himself out of it to create something new in the world, the sublime late works that include the Ninth Symphony's Hymn to Joy. Our greatest heroes tend to be characterized by a union of brilliance, courage, the right historical moment, and suffering. Between the Heiligenstadt Testament and the Second and Third symphonies we see that archetype in its tragic and admirable essence.

—Jan Swafford

GUEST ARTISTS

Marek Janowski



Marek Janowski has developed a reputation for building and training orchestras of world class reputation and refinement through his meticulous rehearsal technique, innovative programming, and commanding musicianship. Having spent sixteen years as music director of the Orchestre Philharmonique de Radio France from 1984 to 2000, Mr. Janowski became the artistic and musical director of the Monte Carlo Philharmonic Orchestra in 2000. In 2002 and 2003 he was principal conductor of the Dresden Philharmonic Orchestra; in 2002 he accepted the position of artistic director of the Rundfunk Sinfonieorchester Berlin. He is now the only German conductor at the helm of a Berlin orchestra. In September 2005, he will take up the post of artistic and music director of the Orchestre de la Suisse Romande. Marek Janowski's distinguished career began in the opera houses of Hamburg, and then with his music directorships in the opera houses of Freiburg and Dortmund. It was while in Dortmund that he was invited to record the *Ring* cycle with the Dresden Staatskapelle. Guest appearances followed in the major opera houses of Europe and the United States, including Vienna, Munich, Berlin, Dresden, New York, San Francisco, and Chicago. His success in the concert hall was equally recognized and rewarded by appointments as music director to the Royal Liverpool Philharmonic and the Gurzenich Orchestra of Cologne, and by invitations to conduct such orchestras as the Berlin Philharmonic, Leipzig Gewandhaus, Dresden Staatskapelle, Boston Symphony, Philadelphia Orchestra, Philharmonia, Royal Philharmonic, and London Philharmonic. Marek Janowski's distinguished discography covers a wide and eclectic repertoire, including Strauss's *Die schweigsame Frau*, Weber's *Euryanthe*, Penderecki's *The Devils of Loudon*, Korngold's

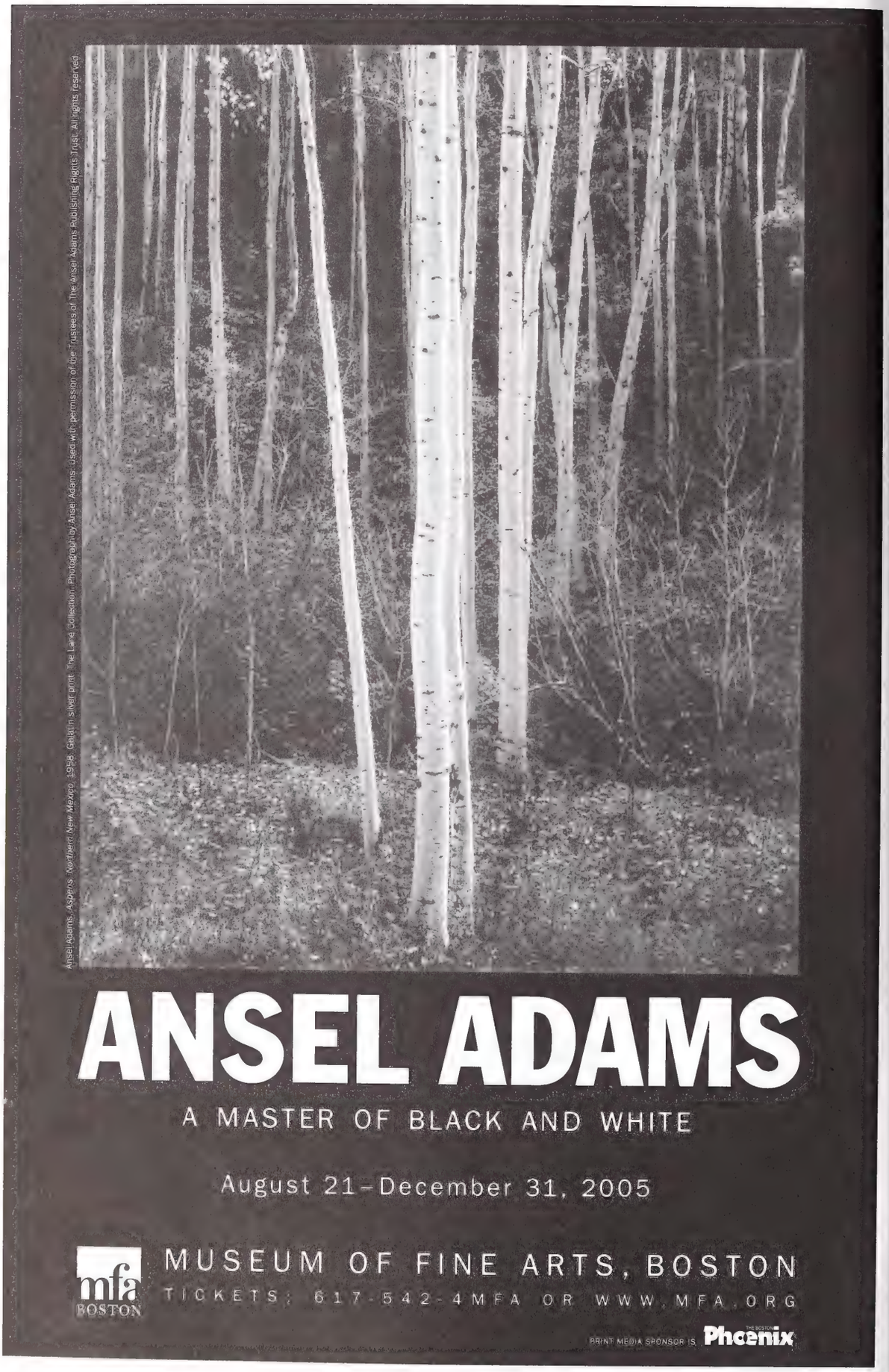
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Violanta, and the first complete recording of Hindemith's *Die Harmonie der Welt*. In 2002 his recording of Strauss's Four Last Songs and other orchestral songs with Soile Isokowski was awarded *Gramophone*'s Editor's Choice Award. Marek Janowski made his Boston Symphony debut with subscription concerts in February 1989; he made his first Tanglewood appearances with two BSO concerts in August 1990. His most recent Tanglewood performances were in July 1995, and he led the orchestra most recently in two subscription series in November and December 2002.

Lynn Harrell



A consummate soloist, chamber musician, recitalist, conductor, and teacher, Lynn Harrell performs throughout the Americas, Europe, and Asia, performing regularly with the Boston, Chicago, and Dallas symphony orchestras, the Los Angeles Philharmonic, New York Philharmonic, Philadelphia Orchestra, and with the orchestras of London, Munich, Berlin, and Israel. He has also toured extensively to Australia and New Zealand as well as the Far East, including Japan, Korea, Taiwan, and Hong Kong. In summer 1999 Mr. Harrell was featured in a three-week "Lynn Harrell Cello Festival" with the Hong Kong Philharmonic. He regularly collaborates with such conductors as James Levine, Sir Neville Marriner, Kurt Masur, Zubin Mehta, André Previn, Sir Simon Rattle, Leonard Slatkin, Yuri Temirkanov, Michael Tilson Thomas, and David Zinman. In recent seasons Mr. Harrell has particularly enjoyed collaborating with violinist Anne-Sophie Mutter and pianist André Previn. In January 2004 the trio appeared with the New York Philharmonic and Kurt Masur performing the Beethoven Triple Concerto. He also appears regularly at the Verbier Festival in Switzerland and has for many years taught and performed at the Aspen Music Festival. On April 7, 1994, he appeared with the Royal Philharmonic in a Vatican concert dedicated to the memory of the six million Jews who perished in the Holocaust. Mr. Harrell's extensive discography includes the complete Bach Cello Suites (London/Decca), the world premiere recording of Victor Herbert's Cello Concerto No. 1 (also London/Decca), Walton's Cello Concerto (EMI), and Donald Erb's Concerto (New World). Together with Itzhak Perlman and Vladimir Ashkenazy he won two Grammy Awards, for their recordings of the Tchaikovsky Piano Trio and the complete Beethoven piano trios (both Angel/EMI). A recording of the Schubert trios with Mr. Ashkenazy and Pinchas Zukerman (London/Decca) was released in February 2000. His duo recording with Kennedy received unanimous critical acclaim (EMI). Most recently he recorded Tchaikovsky's *Rococo* Variations with the Royal Liverpool Philharmonic and Gerard Schwarz (Classico). A respected educator, Lynn Harrell has held faculty and administrative positions at the Royal Academy in London, and was artistic director of the orchestra, chamber music, and conductor training program at the Los Angeles Philharmonic Institute. He has also given master classes at the Verbier and Aspen festivals and throughout the world. Since 2002 he has taught at Rice University's Shepherd School of Music. Lynn Harrell was born in New York to musician parents. He began his musical studies in Dallas and proceeded to the Juilliard School and the Curtis Institute of Music. He is the recipient of numerous awards, including the first Avery Fisher Award. He plays a 1720 Montagnana and makes his home in Houston, Texas. Lynn Harrell made his BSO debut playing Tchaikovsky's *Rococo* Variations at Symphony Hall in November 1978. He made his Tanglewood debut with C.P.E. Bach's A major concerto in June 1985; his only other appearance here was in August 1996. Mr. Harrell made his most recent BSO appearances in November 2004, performing (in a single program) the cello concertos of Ligeti and Lutosławski under the direction of BSO Music Director James Levine.

2005 Tanglewood

Saturday, August 27, at 8:30
THE GEORGE AND ROBERTA BERRY SUPPORTING ORGANIZATION CONCERT

BOSTON POPS ORCHESTRA
JOHN WILLIAMS conducting
STANLEY DONEN, special guest
JOSH GROBAN, special guest vocalist

FILM NIGHT AT TANGLEWOOD

NEWMAN	*20th Century Fox* Fanfare
KORNGOLD	*Robin Hood* March

A Tribute to Three Legendary Composers

GOLDSMITH	*Star Trek The Motion Picture*
RAKSIN/ arr. WILLIAMS	*Laura* TAMARA SMIRNOVA, solo violin
ELMER BERNSTEIN	Theme from *The Magnificent Seven*

A Tribute to the Films of Stanley Donen
featuring Stanley Donen

LANE/LERNER	"You are all the world to me," from *Royal Wedding*
PAUL MERCER	"Bless your beautiful hide," from *Seven Brides for Seven Brothers*
PREVIN/COMDEN/ GREEN	"I like myself," from *It's Always Fair Weather*
FAIN/FREED	"Worry song," from *Anchors Away*
BROWN/FREED	"Singin' in the rain," from *Singin' in the Rain*

INTERMISSION

WILLIAMS *Superman* March

Presenting Josh Groban
Songs from Film

Cinema Paradiso
Mi mancherai (from *Il Postino*)
Remember (from *Troy*)
Smile
Gira con me

Film Music Montage

WILLIAMS *Jurassic Park—Home Alone—Star Wars Episode II—Hook—Close Encounters of the Third Kind—Harry Potter and the Sorcerer's Stone*

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A TRIBUTE TO STANLEY DONEN

No stranger to the art of film, Boston Pops Laureate Conductor John Williams knows well that a film composer is only as good as his/her director. In working with composers and music, few directors can match the incredible record of film director Stanley Donen (born 1924). Over a long, varied, and star-studded career, Donen collaborated with Leonard Bernstein (*On the Town*), André Previn (*It's Always Fair Weather*), Nacio Herb Brown (*Singin' in the Rain*), and Henry Mancini (*Charade*), and also made use of music by George Gershwin (*Funny Face*) and Sigmund Romberg (*Deep in My Heart*). Having started out as a choreographer on Broadway, Donen had an insider's knowledge of the intricate and infinite ways of linking movement, narrative, image, and music. This expertise was put to especially glorious use in Donen's celebrated movie collaborations with fellow hoofer Gene Kelly—*On the Town*, *It's Always Fair Weather*, and *Singin' in the Rain*. In Stanley Donen's energetic, stylish, and witty films—among the greatest accomplishments in that infectiously American genre, the movie musical—the music provides far more than the "emotional scenery" (to use the words of the great film composer Bernard Hermann): the music *is* the movie, and the movie is the music.



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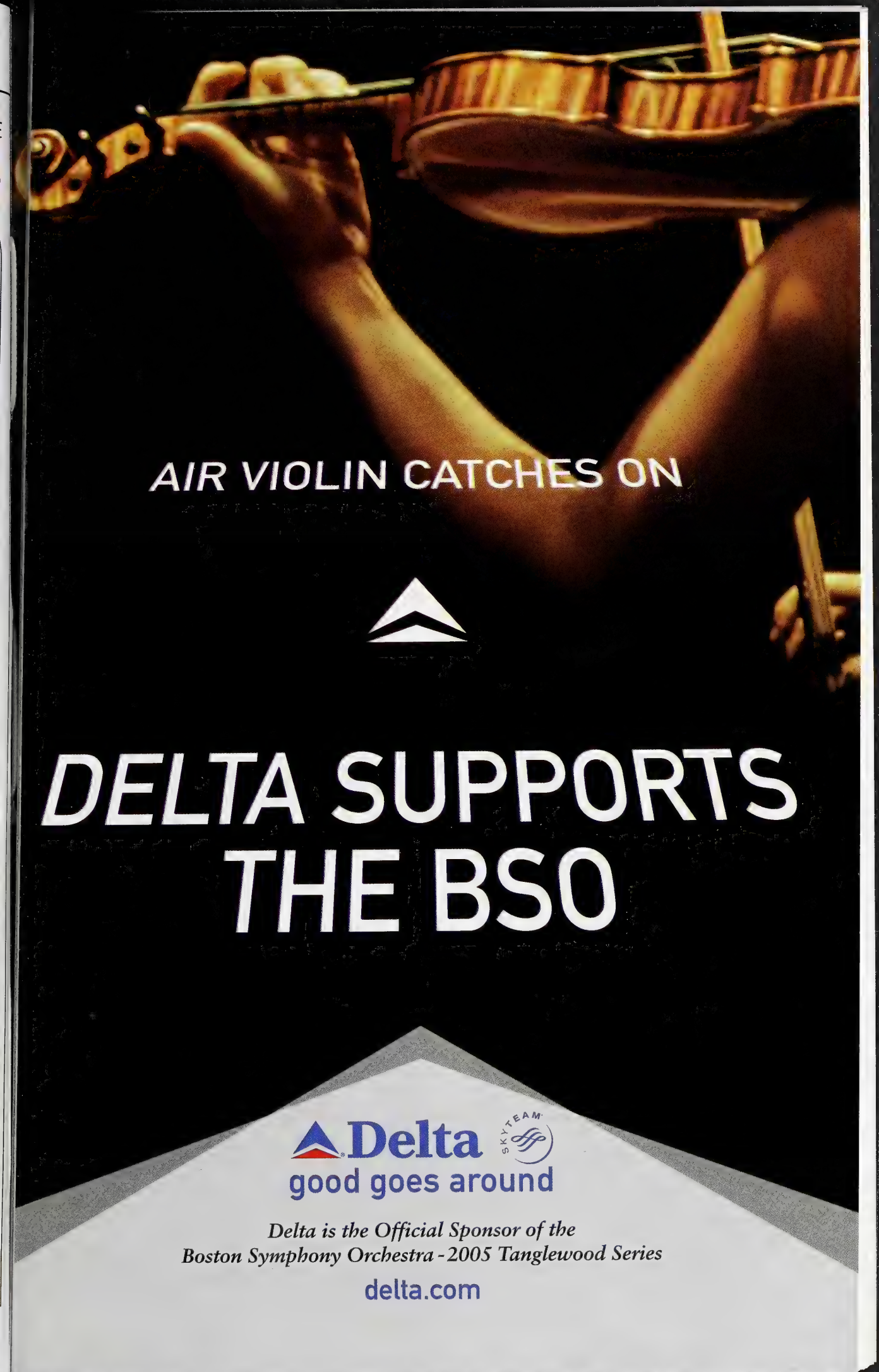


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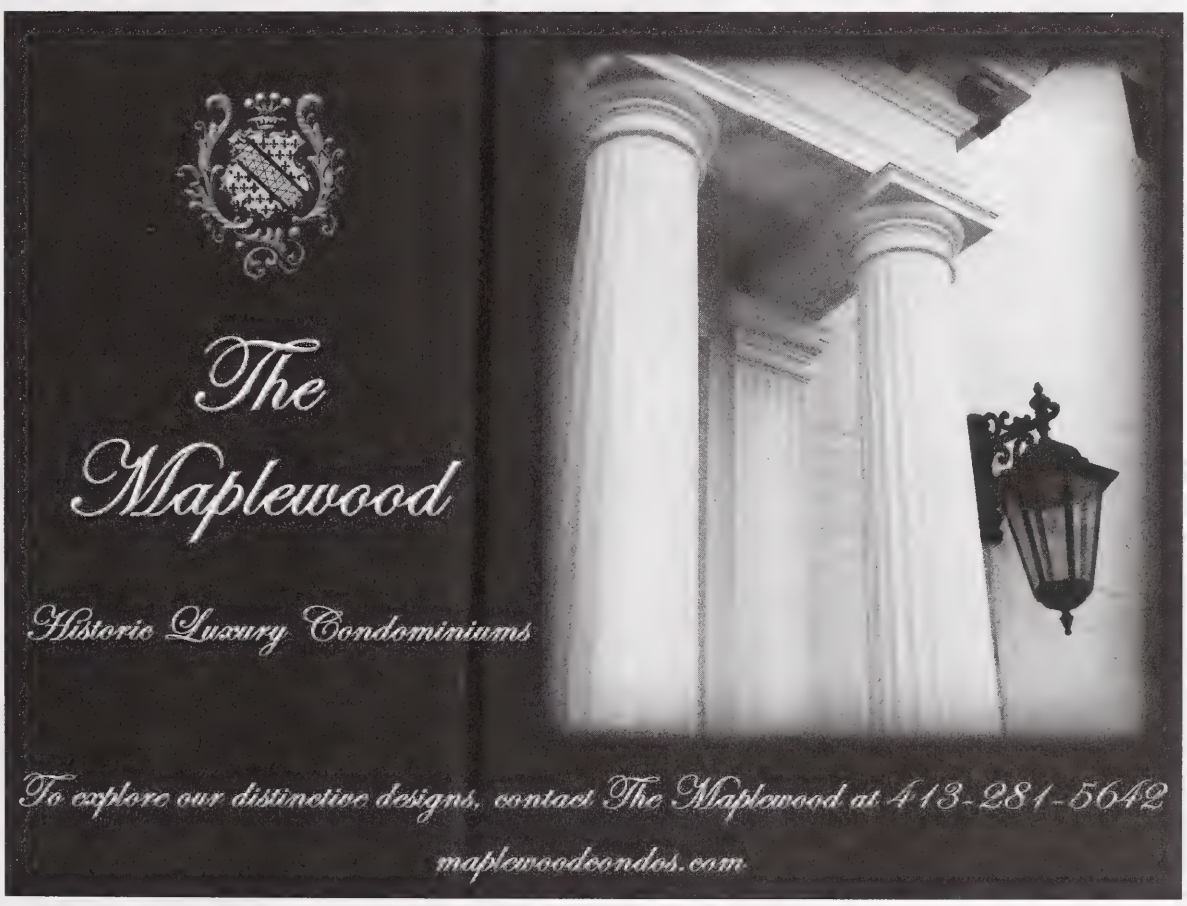
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ARTISTS

John Williams



In January 1980 John Williams was named 19th Conductor of the Boston Pops Orchestra. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than 100 films, including *Harry Potter and the Prisoner of Azkaban*, *The Terminal*, *Harry Potter and the Chamber of Secrets*, *Catch Me If You Can*, *Minority Report*, *Star Wars: Attack of the Clones*, *Harry Potter and the Sorcerer's Stone*, *A.I. Artificial Intelligence*, *The Patriot*, *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received 43 Academy Award nominations and has been awarded five Oscars, three British Academy Awards, eighteen Grammys, four Emmys, and three Golden Globes, as well as several gold and platinum records. His *Soundings* was commissioned by the Los Angeles Philharmonic for the opening of Disney Hall in October 2003, and his Horn Concerto was premiered in November 2003 by the Chicago Symphony and its principal horn Dale Clevenger. Mr. Williams served as Grand Marshal of the 2004 Tournament of Roses





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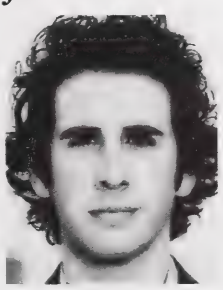
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parade and is a 2004 recipient of the Kennedy Center Honors. Recent projects include the scores for *Star Wars: Episode III–Revenge of the Sith*, Steven Spielberg's *War of the Worlds*, and Rob Marshall's *Memoirs of a Geisha*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City, the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the themes for the 1984, 1988, and 1996 Summer Olympic games, and *for Seiji!* (*Tributes!*), honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on tour. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, Mr. Williams has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* for Deutsche Grammophon.

Josh Groban



Vocal phenomenon Josh Groban's latest release, on Reprise Records, is "Closer," a collection of thirteen diverse tracks featuring the hit single "You Raise Me Up" as well as three original songs by the young artist. Co-produced by David Foster, Walter Afanasieff, Martin Page, and Eric Mouquet, "Closer" includes a guest artist roster led by violinist Joshua Bell and the innovative French duo Deep Forest. Since the release of his 2001 self-titled debut album featuring the international hit "To Where You Are," Josh Groban has sold well over five million albums worldwide and made dozens of worldwide televised appearances, most notably his 2003 PBS "Great Performances" special, which became a best-selling DVD. His appearance at the closing ceremonies of the Salt Lake City Olympics was seen by more than a billion people. Josh appeared recently on stage at Broadway's Amsterdam Theater for an Actor's Fund benefit performance of *Chess*. Collaborating closely once again with David Foster (who produced Josh's debut), work on "Closer" proceeded at a determined pace through the summer and fall of 2003. Along with Josh's newly minted originals are the standard "Mi mancherai" featuring Joshua Bell, from the score to the film *Il Postino*; the unabashedly romantic "My Confession" by Richard Page, and the aforementioned single "You Raise Me Up." The list goes on: the sweeping opener, "Oceano"; the Spanish fire of "Si volvieras a mi," the sheer virtuosity of "Caruso." Mr. Groban embarked on his first world concert tour in January 2004. Whether in concert, on CD, or simply resonating in the hearts and minds of those who hear it, "Closer" is a collection by a vocalist and songwriter who understands that intimacy is the first prerequisite in the art of communication. "To me, these songs present something beautiful," he concludes. "Sometimes they're personal and sometimes you can just appreciate the story, even if it's not mine. It all comes from the same place." On his new album, Josh Groban has brought us closer to that place. Tonight's concert marks a return Tanglewood appearance for Mr. Groban, who participated in Tanglewood's 2003 Film Night, also with John Williams conducting.

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ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Anna asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

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2005 Tanglewood

BOSTON SYMPHONY ORCHESTRA
124th Season, 2004-2005

Sunday, August 28, at 2:30

MAREK JANOWSKI conducting

BEETHOVEN — Symphony No. 9 in D minor, Opus 125

Allegro ma non troppo, un poco maestoso
Molto vivace—Presto—Tempo I—
Presto—Tempo I
Adagio molto e cantabile—Andante moderato—
Tempo I—Andante—Adagio
Presto—Allegro ma non troppo—Vivace—
Adagio cantabile—Allegro moderato—
Allegro—Allegro assai—Presto—Allegro
assai—Allegro assai vivace, alla marcia—
Andante maestoso—Adagio ma non troppo,
ma divoto—Allegro energico, sempre
ben marcato—Allegro ma non tanto—
Prestissimo

HILLEVI MARTINPELTO, soprano
SUSAN PLATTS, mezzo-soprano
KURT STREIT, tenor
ALASTAIR MILES, bass
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Text and translation begin on page 36.

This evening's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

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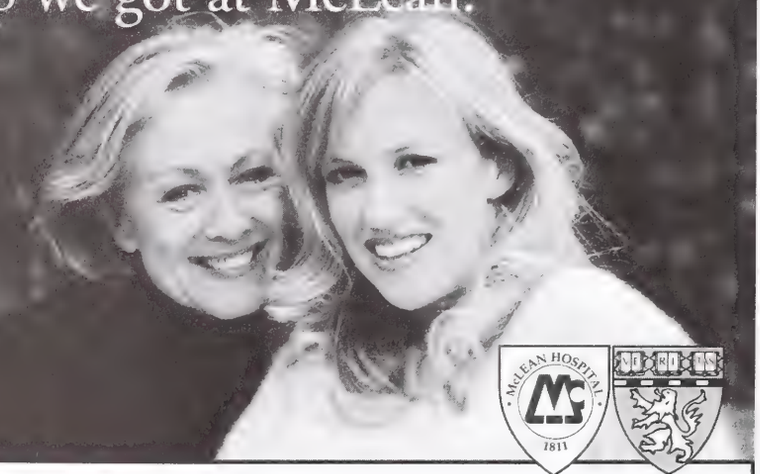
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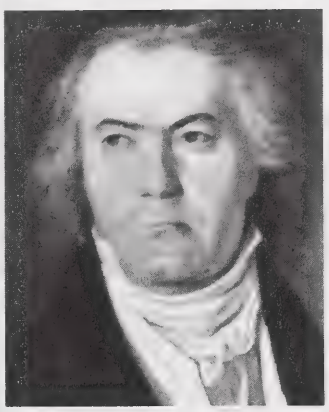
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NOTES ON THE PROGRAM

Ludwig van Beethoven (1770-1827)
Symphony No. 9 in D minor, Opus 125

First performance: May 7, 1824, Kärntnerthor Theater, Vienna, with the deaf composer on stage beating time, but Michael Umlauf cond.; Henriette Sontag, Karoline Unger, Anton Haitzinger, and Joseph Seipelt, soloists. *First BSO performances*: March 1882, Georg Henschel cond.; Mrs. Humphrey Allen, Mary H. How, Charles R. Adams, and V. Cirillo, soloists. *First Tanglewood performance*: August 4, 1938, to inaugurate the Music Shed, Serge Koussevitzky cond.; Jeannette Vreeland, Anna Kaskas, Paul Althouse, and Norman Cordon, soloists; Cecilia Society chorus, Arthur Fiedler cond. *Most recent Tanglewood performance*: August 29, 2004, Hans Graf cond.; Measha Brueggergosman, Mary Phillips, Gordon Gietz, and Raymond Aceto, soloists; Tanglewood Festival Chorus, John Oliver, cond.

Beethoven's Ninth Symphony in D minor is one of the most beloved and influential of symphonic works, and one of the most enigmatic. Partly it thrives in legends: the unprecedented introduction of voices into a symphony, singing Schiller's *Ode to Joy*; the Vienna premiere in 1824, when the deaf composer could not hear the frenzied ovations behind him; the mystical beginning, like matter forming out of smoke and chaos. Above all there is the choral theme of the last movement, one of the most familiar tunes in the world.



Beethoven's epic symphony has always seemed to need a larger stage than the ordinary. It has become a universal ceremonial work. The Ninth was the obvious choice for Leonard Bernstein in his 1989 Berlin concert celebrating the end of the Wall. In Tokyo a few years earlier, *Daiku*, "The Big Nine," inaugurated a Sumo palace. In Communist China the piece has been denounced as a bourgeois artifact, embraced as a celebration of democratic internationalism. It served to inaugurate the Music Shed at Tanglewood in 1938, and more recently it has closed the BSO's Tanglewood season each year since 1997.

Yet has anyone really understood the Ninth Symphony?

On the face of it, that in his last years Beethoven would compose an ode to joy is almost unimaginable. As early as 1802, when he faced the certainty that he was going deaf, he cried in the "Heiligenstadt Testament": "For so long now the heartfelt echo of true joy has been a stranger to me!" Through the next twenty years before he took up the Ninth, he lived with painful and humiliating illness. Finally he told friends that he

BEETHOVEN'S NINTH SYMPHONY AT TANGLEWOOD
FRIDAY, JULY 7, 2006

Devotees of Beethoven's Ninth Symphony at Tanglewood, which has closed the BSO's summer season each year since 1997, will want to know that the Beethoven Ninth will OPEN the orchestra's 2006 Tanglewood season on Friday, July 7, 2006, with BSO Music Director James Levine conducting.

Full details of the 2006 Tanglewood season will be announced in mid-November 2005. Watch your local newspapers and the BSO's website, www.bso.org, for complete details.

was only keeping at his job until the welcome release of death. The long struggle to become legal guardian of his nephew, and the horrendous muddle of their relationship, had brought him to the edge of madness.

In fact, the idea of setting Schiller's Ode was not a conception of Beethoven's melancholy last decade, but had been with him since his youth. Written in 1785, "*Ode an die Freude*" embodied the Enlightenment optimism of those years; it was sung on the streets by young revolutionaries. That was what Schiller's ecstatic and utopian verses meant to the teenaged Beethoven. In his early twenties he was already talking about setting them to music.

In old age one often returns to one's youth and its dreams. In 1822, in a time of political reaction and repression, and with a commission from the Philharmonic Society of London in hand, Beethoven once again took up Schiller's fire-drunk hymn to friendship, marriage, universal brotherhood, freedom, and joy.

The dramatic progress of the Ninth is usually described as "from darkness to light." Scholar Maynard Solomon refines that image into "an extended metaphor of a quest for Elysium." But what a strange darkness, and what a surprising journey!

The first movement begins with whispering string tremolos, but soon bursts into music monumental, declamatory, heroic—and at the same time gnarled, searching, and unset-

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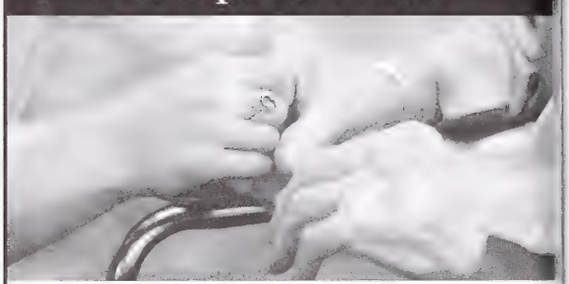
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tling. While the gestures are decisive, the harmony is a restless flux that rarely settles into proper D minor, or anything else. Most peculiar of all in this sonata-form movement is that the recapitulation (the place where the opening music returns) appears not in the original D minor but in a strange D major that sounds not triumphant but somehow wrong, almost terrifying. The enormous coda sinks into a funeral march. Whose funeral? This apparently indomitable movement, gesturally like the "heroic" mode of Beethoven's middle period, harmonically in the more complex and ambiguous mode of his last period—is it heroic or anti-heroic?

The scherzo is one of Beethoven's most energetic and crowd-pleasing movements, yet one of his most complex. Largely it is manic counterpoint dancing through dazzling changes of key, punctuated by timpani blasts. Somehow, this minor-key scherzo sounds grandly playful. In the middle comes an astonishing Trio: a little wisp of folk song like you'd whistle on a summer's day, growing through mounting repetitions into something hypnotic and monumental.

The slow movement is made of alternating variations on two ethereal, long-breathed, major-key themes. The variations on the first theme are liquid, meandering, like trailing your hand in water beside a drifting boat. Harmonies stretch out; the music barely moves. There are moments of yearning, little dance turns, everything unfolding like an improvisation. It is a pool of serenity between the searchings and stresses of the surrounding movements.

Starting around 1815, Beethoven jotted down ideas toward what became the first movement. After the commission arrived in 1822, he first fixed on the finale theme, his long-imagined setting of *Ode an die Freude*. That little tune like a folk song would be the goal of the symphony, melodic material in the first three movements hinting at it. The "*Freude*" melody arrives in the finale as the symphony's destination and revelation.

The finale is easy to outline, hard to explain. It is an introduction followed by kaleidoscopic variations on the *Freude* theme, with occasional interludes between variations. It finishes with an ecstatic coda, the chorus and solo quartet declaiming the joyful spirit's vision of Elysium.

The movement begins with a dissonant shriek that Richard Wagner called the "terror fanfare." Then come basses in quasi-recitative, as if from an oratorio but wordless (a gesture suggesting words, to prepare the entry of actual ones). We hear snippets of the previous movements; in each case, the basses cut off the recollection: not that... not that...not that. *This*, then: like a composer humming to himself, the basses play the

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Freude theme, unaccompanied. The tune is developed in counterpoint rising to a climax; these are the first variations. In turn they are cut off by a resurgence of the terror fanfare. From that tumult arises a real voice, a real recitative, singing Beethoven's words to his listeners: "Oh friends, not these tones..." Soon the chorus arrives, crying "Joy! Joy!"

From there the variations unfold with their startling contrasts and their singular grandeur. We hear choral proclamations of the *Freude* theme. We hear a grunting, lurching, military march heroic in context ("Joyfully, like a hero towards victory") yet apparently satiric in tone, in a style the Viennese called "Turkish." It resolves inexplicably into a learned double fugue. We hear a kind of Credo reminiscent of Gregorian chant ("Be embraced, you millions! Here's a kiss for all the world!"). We hear a spine-tingling evocation of the Godhead ("Seek Him beyond the stars!"), followed by another exalted double fugue. The coda is boundless jubilation.

Throughout his career, Beethoven had intensified the kinds of single-movement contrasts he inherited from his mentors Haydn and Mozart. In the finale of the Ninth he pushes the contrast until it threatens to shatter the unity. (For some critics, unity does shatter.) The finale's episodes are learned, folklike, ecclesiastical, childlike, sublime, Turkish. In his quest for universality, is Beethoven embracing the ridiculous alongside the sublime? Or is he signifying that the world he's embracing includes not only the elevated but the popular, the West and the East? Could we call the unsettled opening movement a questioning of the heroic voice that dominated Beethoven's middle years? (The *Eroica* Symphony was originally dedicated to Napoleon.) Does the finale intimate another, more inner, more spiritual path to the light?

In the end, if there are things wrong with the Ninth Symphony, there are far more important things right with it. Its problems are unresolved questions of form, style, interpretation. Its triumph is its existence in the world as a social and ethical document that not only celebrates the unity of humanity, but proposes to foster that unity. That is what the Ninth means to peoples everywhere, and why it belongs to great ceremonies. It has done what Beethoven meant it to do: embrace the millions. And his avatar of universal joy and brotherhood is a little tune that anybody in the world can sing, and probably half of humanity knows.

—Jan Swafford

Text and translation begin on the next page.

TANGLEWOOD FESTIVAL CHORUS AUDITIONS

Wednesday, September 14, at Symphony Hall

Reservations are currently being taken for the Tanglewood Festival Chorus' September 14th auditions at Symphony Hall in Boston for all voice parts. The 2005-06 season will include Stravinsky's *Symphony of Psalms*, Beethoven's *Missa Solemnis*, Schoenberg's *Gurrelieder*, and Beethoven's Symphony No. 9, all to be conducted by BSO Music Director James Levine. Also to be performed in 2005-06 are Tippett's *A Child of Our Time* with Sir Colin Davis conducting, Berlioz's Requiem with Rafael Frühbeck de Burgos conducting, Stravinsky's *Oedipus Rex* with Christoph von Dohnányi conducting, and Holiday Pops concerts with Keith Lockhart conducting. To make a reservation for an audition, please call (617) 638-9461 or e-mail tfc@bso.org.

Text to the finale of Beethoven's Ninth Symphony, based on Schiller's ode, "To Joy"

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere anstimmen,
Und freudenvollere.

—*Beethoven*

O friends, not these tones;
Rather, let us tune our voices

In more pleasant and more joyful song.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja—wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

He who has won in that great gamble
Of being friend unto a friend,
He who has found a goodly woman,
Let him add his jubilation too!
Yes—he who can call even one soul
On earth his own!
And he who never has, let him steal
Weeping from this company.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,

Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

All creatures drink of Joy
At Nature's breasts.
All good, all evil souls
Follow in her rose-strewn wake.
She gave us kisses and vines,
And a friend who has proved faithful even in death.
Lust was given to the Serpent,
And the Cherub stands before God.

Froh wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

As joyously as His suns fly
Across the glorious landscape of the heavens,
Brothers, follow your appointed course,
Gladly, like a hero to the conquest.

Freude, schöner Götterfunken,
Tochter aus Elysium,

Joy, beauteous, godly spark,
Daughter of Elysium,

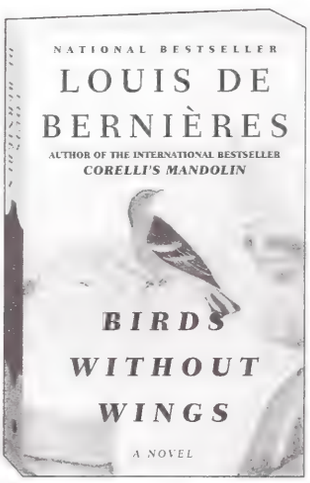


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Wir betreten feuertrunken, Himmlische, dein Heiligtum. Deine Zauber binden wieder, Was die Mode streng geteilt, Alle Menschen werden Brüder, Wo dein sanfter Flügel weilt.	Drunk with fire, O Heavenly One, We come unto your sacred shrine. Your magic once again unites That which Fashion sternly parted. All men are made brothers Where your gentle wings abide.
Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt! Brüder—überm Sternenzelt Muss ein lieber Vater wohnen.	Be embraced, ye Millions! This kiss to the whole world! Brothers—beyond the canopy of the stars Surely a loving Father dwells.
Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt? Such ihn überm Sternenzelt! Über Sternen muss er wohnen.	Do you fall headlong, ye Millions? Have you any sense of the Creator, World? Seek him above the canopy of the stars! Surely he dwells beyond the stars.
Freude, schöner Götterfunken, Tochter aus Elysium, Wir betreten feuertrunken, Himmlische, dein Heiligtum.	Joy, beauteous, godly spark, Daughter of Elysium, Drunk with fire, O Heavenly One, We come unto your sacred shrine.
Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt!	Be embraced, ye Millions! This kiss to the whole world!
Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt? Such ihn überm Sternenzelt! Brüder—überm Sternenzelt Muss ein lieber Vater wohnen.	Do you fall headlong, ye Millions! Have you any sense of the Creator, World? Seek him above the canopy of the stars! Brothers—beyond the canopy of the stars Surely a loving Father dwells.
Freude, Tochter aus Elysium! Deine Zauber binden wieder, Was die Mode streng geteilt, Alle Menschen werden Brüder, Wo dein sanfter Flügel weilt.	Joy, Daughter of Elysium! Your magic once again unites That which Fashion sternly parted. All men are made brothers Where your gentle wings abide.
Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt! Brüder—überm Sternenzelt Muss ein lieber Vater wohnen. Freude, schöner Götterfunken, Tochter aus Elysium! Freude, schöner Götterfunken!	Be embraced, ye Millions! This kiss to the whole world! Brothers—beyond the canopy of the stars Surely a loving Father dwells. Joy, beauteous, godly spark, Daughter of Elysium! Joy, beauteous, godly spark!

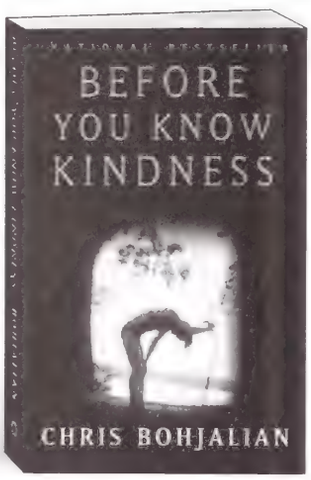
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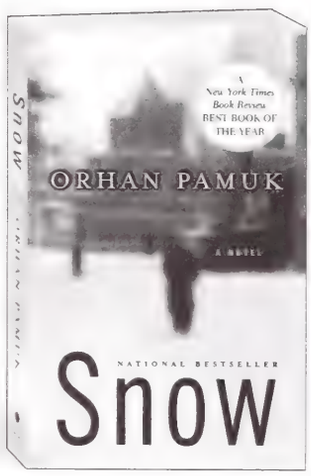
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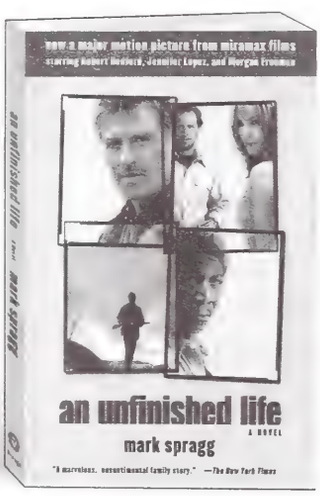
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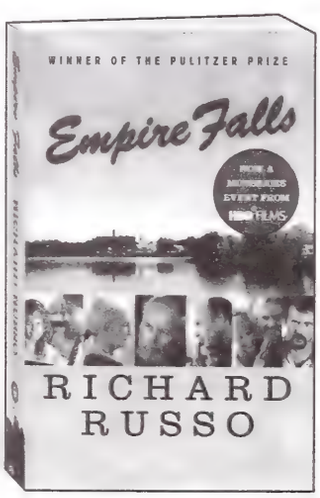
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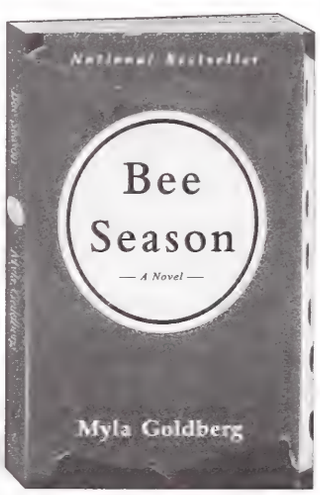
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GUEST ARTISTS

For a biography of **Marek Janowski**, see page 19.

Hillevi Martinpelto



Making her BSO debut this afternoon, Swedish soprano Hillevi Martinpelto was trained in Stockholm and made her debut there in 1987 at the Swedish Royal Opera as Cio-Cio-San in *Madama Butterfly*. She has appeared extensively in top international opera houses and festivals and with many of the world's great orchestras, working with such conductors as Rattle, Giulini, Sir Colin Davis, Masur, Mehta, and Gardiner. Outside of Sweden, Ms. Martinpelto has long been associated with the work of Sir John Eliot Gardiner in opera, in concert, and on recording. She has collaborated with Gardiner in the roles of Mozart's Elettra and Contessa; Beethoven's Leonore (in the 1805 *Leonore*); Alice Ford in *Falstaff*, Reiza in Weber's *Oberon*, and in Schumann's *Faust Scenes*, performing in London, Paris, New York, Amsterdam, Ferrara, Ludwigsburg, Lisbon, and Lille. She has also performed regularly in France, in Great Britain at the BBC Proms, Glyndebourne, Edinburgh Festival, and the Barbican, in Italy at La Scala, the Maggio Musicale Fiorentino, and Ferrara, and in Germany in Munich, Berlin, Hamburg, Dresden, and Cologne. In her home country her work has centered on the Royal Opera Stockholm and Drottningholm's Royal Theatre in such roles as Elisabeth in *Tannhäuser*, Elisabetta in *Don Carlo*, Amelia in *Un ballo in maschera*, Desdemona, Mimì, Iphigenie (both "en Aulide" and "en Tauride") and Fiordiligi. Recent engagements include Elisabeth in *Tannhäuser* and Desdemona in Stockholm; *Madama Butterfly* in Berlin; Donna Anna in Dresden; Vitellia at the Maggio Musicale Fiorentino and in Munich; *La clemenza di Tito* in Munich; *Elijah* in Paris; *Messiah* in London; Mahler's Eighth Symphony on tour; *Lohengrin* at the Edinburgh Festival; Beethoven's Ninth Symphony in Berlin with Rattle; Schumann's *Das Paradies und die Peri* in Turin; Brahms's *A German Requiem* in Bonn, *Der Freischütz* at the Edinburgh Festival, and concerts with the Orchestra of the Age of Enlightenment in southern England and London. Future and recent highlights include performances in *Don Giovanni* (as Donna Anna), *Eugene Onegin*, *Don Carlo*, and *The Marriage of Figaro* in Stockholm, *Don Giovanni* in Menorca, concerts with the Stockholm Sinfonietta, Mahler's Symphony No. 2 in Porto, a concert performance and recording of *La clemenza di Tito* as well as *Lohengrin* at the Edinburgh Festival, a concert performance of *Idomeneo* in Malmö, Donna Anna at the Hong Kong Arts Festival, and *Gurrelieder* with the Orchestre National de Lille. Ms. Martinpelto's principal recordings are with Deutsche Grammophon and EMI and include *Idomeneo*, *Le nozze di Figaro*, *Falstaff*, and *Leonore* with Gardiner and *Così fan tutte* with Rattle.

Susan Platts



British-born Canadian mezzo-soprano Susan Platts is particularly acclaimed for her Mahler and Bach interpretations, which she has performed with orchestras around the globe. Ms. Platts recently made her Teatro alla Scala debut, singing Calypso's Prologue from Luigi Dallapiccola's opera *Ulisse* under Gary Bertini's direction. She also made her debut with the Malaysian Philharmonic Orchestra, singing Chausson's *Poème de l'amour et de la mer*, and was immediately reëngaged for Mahler's *Das Lied von der Erde*. She made return engagements with the Cleveland Orchestra for Mendelssohn's *Elijah* and the Vancouver Symphony for Mahler's Third Symphony. In May 2004 as part of the Rolex Mentor and Protégé Arts Initiative, Jessye Norman chose Ms. Platts to be her protégée, selecting her from among twenty-six candidates worldwide. Ms. Platts made her Carnegie Hall debut in February 2004 singing Mahler's Symphony No. 2 with the Boston Philharmonic Orchestra led by Benjamin Zander. That April she returned to Lincoln Center's Avery Fisher Hall for Elgar's *Sea Pictures* with the American Symphony Orchestra and Leon Botstein. Ms. Platts has appeared with such orchestras as the Phila-

delphia Orchestra, CBC Radio Orchestra, Orchestre de Paris, American Symphony Orchestra, National Arts Centre Orchestra, Toronto Symphony Orchestra, Les Violons du Roy, the Oregon Bach Festival, and the Detroit Symphony, collaborating with such conductors as Mario Bernardi, Christoph Eschenbach, Pinchas Zuckerman, Sir Andrew Davis, Helmuth Rilling, Itzhak Perlman, and Bernard Labadie. Upcoming plans include performances with the Montreal Symphony and Yoav Talmi, the Vancouver Symphony and Bramwell Tovey, and the Seattle Symphony with Gerard Schwarz. Highlights of previous seasons include her acclaimed performance of Wagner's Wesendonck Lieder and Schoenberg's "Song of the Wood Dove" from *Gurrelieder* with the Canadian Opera Company Orchestra; CBC TV's Opening Night, which was nominated for a Gemini Award; and appearances with the Vocal Arts Society at the Kennedy Center in Washington, D.C., and in the "Art of the Song" series at Lincoln Center, as well as the premier vocal recital series of Louisville, San Francisco, Calgary, and Cleveland. Recordings include Mahler's *Das Lied von der Erde* with Gary Bertini conducting the Tokyo Metropolitan Orchestra, dramatic sacred art songs with Dalton Baldwin, and the chamber version of Mahler's *Wayfarer Songs* with the Smithsonian Chamber Players and Santa Fe Pro Musica. Ms. Platts has studied with Christa Ludwig, Catherine Robbin, and Alexandra Browning and coaches in Toronto with Don Tarnawski. This is her BSO debut.

Kurt Streit



Recognized throughout his career as one of the finest interpreters of Mozart, tenor Kurt Streit has performed his signature roles of Tamino in *The Magic Flute* and Idomeneo in opera houses worldwide. He also sings Tito in *La clemenza di Tito* and has performed in numerous productions of *Così fan tutte* and *Abduction from the Seraglio* in San Francisco, Covent Garden, and the Salzburg Easter Festival, among other venues. Future Mozart productions include *Don Giovanni*, *Lucio Silla*, *La finta giardiniera*, and *Il rè pastore* in Chicago, Salzburg, Vienna, and Covent Garden. Mr. Streit's repertoire also includes such works as Janáček's *Jenůfa*, Strauss's *Capriccio*, Britten's *Turn of the Screw*, Wagner's *Die Meistersinger*, Tchaikovsky's *Eugene Onegin*, and Handel's *Semele*, *Jephtha*, *Theodora*, *Rodelinda*, and *Partenope*. In 2005 he makes role debuts as Don José in *Carmen* with the Styriarte Festival in Graz and as Florestan in the 1805 version of *Fidelio* with the Klangbogen Festival in Vienna. He also sings the title role in *Lucio Silla* for Vienna's Festwochen and returns to Chicago for Tippett's *Midsummer Marriage*. Upcoming seasons include performances of *La clemenza di Tito* in Frankfurt, *Idomeneo* in Hamburg, and *La finta giardiniera* at London's Covent Garden. He also makes debuts in two Monteverdi operas: in Los Angeles he will sing Nero in *L'incoronazione di Poppea* and in Vienna he will sing the title role in *Il ritorno d'Ulisse* in Patria. He will also sing Erik in Wagner's *The Flying Dutchman* in Barcelona's Liceu and Boris in Janáček's *Kátya Kabanová* at Covent Garden. Kurt Streit has appeared on all the world's major opera stages—from New York's Metropolitan Opera to the Bunka Kaikan in Tokyo, from Salzburg to Aix-en-Provence, from San Francisco to La Scala in Milan—and has worked in opera and concert with such leading conductors as Harnoncourt, Muti, Rattle, Gardiner, Sawallisch, Mehta, Levine, Chung, and Maazel. He has appeared with orchestras including those of Los Angeles, St. Petersburg, Vienna, Paris, Boston, Florence, Stockholm, and London. His discography includes two complete recordings of *Così fan tutte* (with Barenboim for Erato and with Rattle for EMI), *The Magic Flute* on L'Oiseau-Lyre, *Abduction from the Seraglio* on Sony Classical, Cherubini's Mass in D minor with Riccardo Muti (EMI), and Franz Schmidt's *Das Buch mit sieben Siegeln* with Nikolaus Harnoncourt and the Vienna Philharmonic (Teldec). His Brahms *Liebeslieder-Walzer* recording for EMI was a Grammy nominee. Most recently he recorded Beethoven's Ninth Symphony with Sir Simon Rattle and the Vienna Philharmonic Orchestra (EMI) and Mozart's *Requiem* with Nikolaus Harnoncourt and the Concentus Musicus (BMG). Making his Tanglewood debut with the BSO this afternoon, he has previously sung with the orchestra in subscription performances of Bach's *St. Matthew* Passion in April 1998 and in the season-opening performances of Beethoven's *Missa Solemnis* in September 2000.

Alastair Miles



Internationally renowned bass Alastair Miles has sung at the Metropolitan Opera as Giorgio in Bellini's *I puritani* and Raimondo in *Lucia di Lammermoor*; at the Opéra National de Paris–Bastille as Raimondo; in Vienna as Philip II in *Don Carlo*, Zaccaria in *Nabucco*, Cardinal Brogni in Halévy's *La Juive*, Silva in *Ernani*, and Giorgio; in San Francisco as Giorgio, Raimondo, and Basilio in *The Barber of Seville*; in Amsterdam as Figaro in *The Marriage of Figaro*; at Madrid's Teatro Real as Philip II in *Don Carlo* and Raimondo; at English National Opera in the title role of Boito's *Mephistopheles* and as Zaccaria and Silva, and at the Royal Opera, Covent Garden, as Rodolfo in Bellini's *La sonnambula*, Elmiro in Rossini's *Otello*, Friar Laurence in Gounod's *Romeo and Juliet*, and Banquo in Verdi's *Macbeth*. His first Fiesco in *Simon Boccanegra* was critically acclaimed; other Verdi portrayals include the title role of *Oberto* and Sparafucile in *Rigoletto*. Recent engagements have included Mephistopheles in Berlioz's *La Damnation de Faust* with the London Symphony Orchestra and Sir Colin Davis in London and New York; Philip in a new production of *Don Carlo* in Vienna; the title role of *Saul* for the Bavarian State Opera in Munich, Walter in *Luisa Miller* in Palermo, and *Faust* in Seville. As a concert artist he has performed worldwide with such conductors as Giulini, Mehta, Muti, Chung, Masur, Gergiev, Gardiner, and Sir Colin Davis. Mr. Miles's discography numbers more than fifty recordings, including Mendelssohn's *Elijah* with Masur and the Israel Philharmonic on Teldec; and Verdi's *Requiem* with Gardiner and the Orchestre Revolutionnaire et Romantique, Handel's *Saul*, and Handel's *Agrippina* on Philips. His first solo disc, for Chandos, was chosen as one of the year's best by *International Record Review*. Recent recital performances have included a program recorded for BBC Radio Three's Hugo Wolf centenary series. Future plans include *Don Carlo*, *Nabucco*, *I puritani*, and *La forza del destino* in Vienna; *Lucia* and *Orlando* in Munich, *La Gioconda* in Barcelona, *Stiffelio* and concert performances of *Dom Sebastien* and *La Juive* at Covent Garden, Vaughan Williams's *Sir John in Love* for English

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National Opera, *Khovanshchina* for Welsh National Opera, *Nabucco* for Opera North (to be recorded by Chandos), and concert appearances in London, Amsterdam, New York, Boston, Paris, Brussels, and Salzburg. Alastair Miles has appeared with the BSO on two previous occasions: his BSO debut in subscription performances of Beethoven's *Missa Solemnis* led by Roger Norrington in February 1993, followed by his Tanglewood debut that July in the same work.

Tanglewood Festival Chorus
John Oliver, Conductor



Celebrating its 35th anniversary this summer, the Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the Boston Symphony in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the sound tracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and have participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Stu Rosner



Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrates its 35th anniversary this summer. In the following list, # denotes TFC membership of 35 years and ## denotes TFC membership of 25 to 34 years. In addition, names followed by an asterisk (*) are chorus members who sing in both the Prelude Concert of Friday, August 26, and the Beethoven Ninth Symphony on Sunday, August 28. Those without an asterisk sing only in the Beethoven Ninth Symphony.

Sopranos
Deborah Abel*
Carol Amaya
Meredith Malone Armbrust
Kimberly Ayers*
Angel Baker
Sarah J. Bartolome
Myfanwy Callahan*
Anna S. Choi
Lorenzee Cole
Kelly Corcoran
Christine Pacheco Duquette##
Ann M. Dwelley
Mary A.V. Feldman
Margaret Felice
Akiko Fujimoto*
Stefanie J. Gallegos*
Rachel Gillett
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Bonnie Gleason*
Amanda Hammond-South
Emily Jaworski*
Nancy Kurtz*
Glenda Landavazo
Renee Dawn Morris
Kieran Murray*
Kimberly Pearson
Dunja Pechstein*
Livia Racz
Melanie W. Salisbury
Joan P. Sherman#
Patricia J. Stewart
Janice Sullivan
Donna R. Westervelt*

Mezzo-sopranos
Betty Blanchard Blume
Betsy B. Bobo
Lauren A. Boice*
Abbe Dalton Clark*
Betsy Clifford
Sue Conte
Diane Droste
Barbara Naidich Ehrmann
Katherine Barrett Foley
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Aaron Olson*
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Joseph Y. Wang

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Clinton D. Campbell*
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Through the Boston Symphony Orchestra's Days in the Arts (DARTS) program, students spend a week immersed in the arts. In the morning, students participate in hands-on workshops. In the afternoon, they travel to Tanglewood, the BSO's summer home, and other cultural institutions such as Jacob's Pillow, the Norman Rockwell Museum, and Shakespeare & Co.

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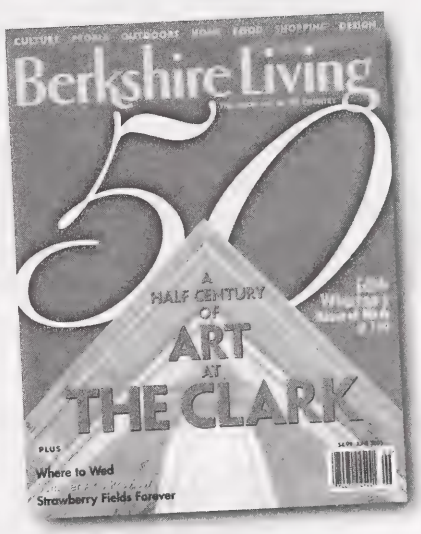


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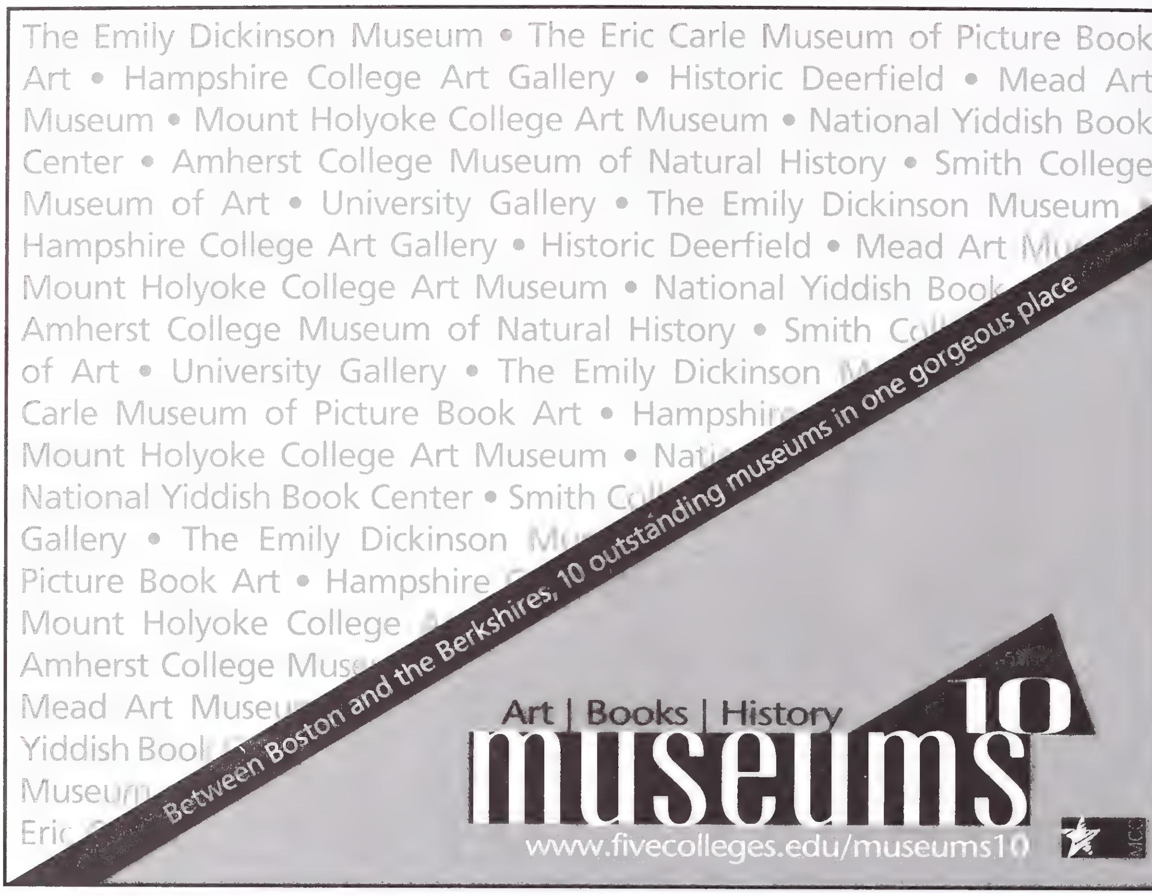
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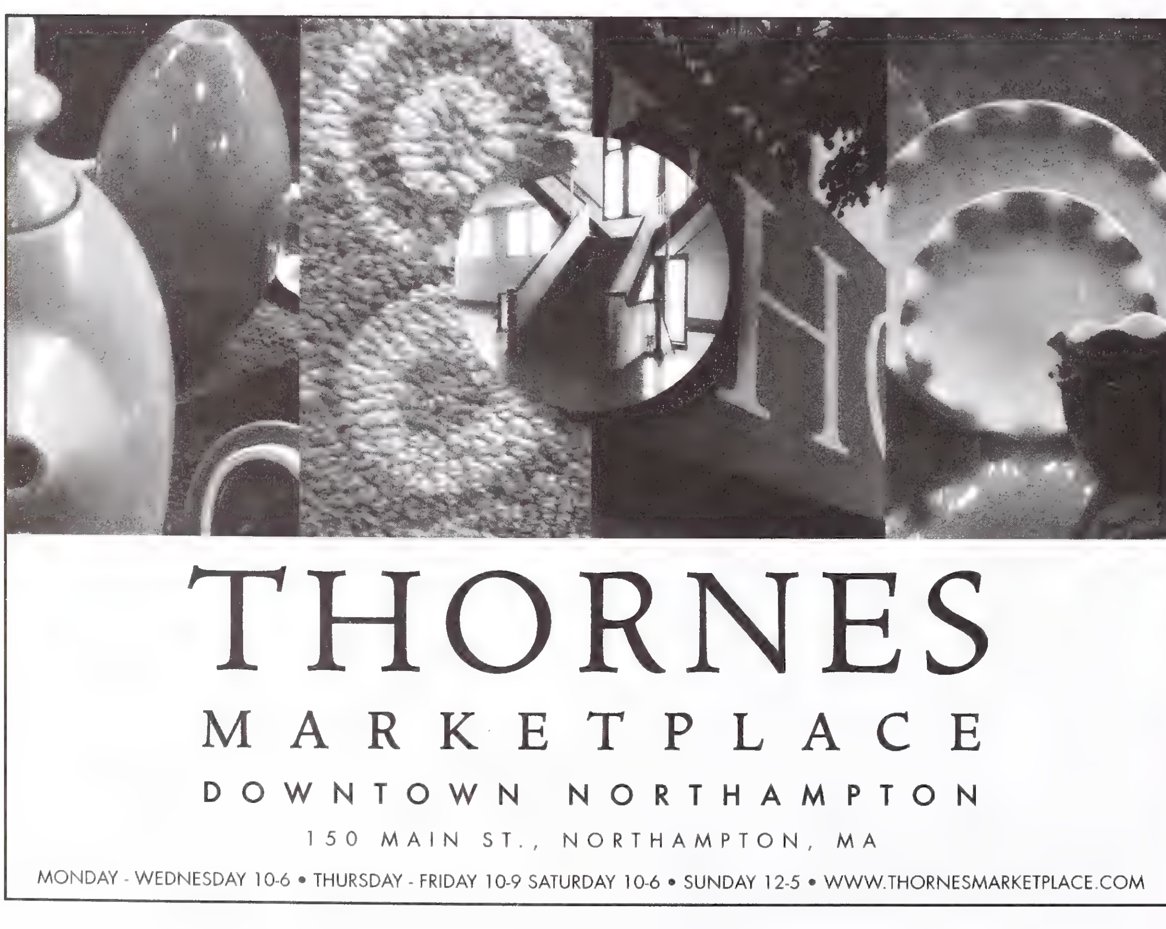
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AUGUST AT TANGLEWOOD

Tuesday, August 2, at 8:30

MATTHIAS GOERNE, baritone
ALEXANDER SCHMALCZ, piano

Songs of BEETHOVEN, MAHLER, BERG, and WAGNER

Wednesday, August 3, at 8:30

AUSTRALIAN CHAMBER ORCHESTRA
RICHARD TOGNETTI, artistic director
ANGELW HEWITT, piano

VINE *Smith's Alchemy*
J.S. BACH Keyboard Concerto in D minor, BWV 1052
J.S. BACH Keyboard Concerto in F minor, BWV 1056
RAVEL (arr. TOGNETTI) Quartet in F

Friday, August 5, at 6 (Prelude)

MEMBERS OF THE BSO

ALL-MOZART PROGRAM

Friday, August 5, at 8:30

BSO—INGO METZMACHER, conductor
MATTHIAS GOERNE, baritone

WEBER Overture to *Oberon*
MAHLER Songs from *Des Knaben Wunderhorn*
CARTER *Adagio tenebroso*
STRAVINSKY *Firebird* Suite

Saturday, August 6, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 7

Saturday, August 6, at 8:30

BSO—SIR NEVILLE MARRINER, conductor
VÉRONIQUE GENS, soprano
JONATHAN BISS, piano

ALL-MOZART PROGRAM
Overture to *The Marriage of Figaro*
"A questo seno…Or che il cielo," Concert aria, K.374
Piano Concerto No. 23 in A, K.488
"Ch'io mi scordi di te…Non temer, amato bene," Concert aria for soprano and orchestra with piano, K.505
Symphony No. 39

Sunday, August 7, at 2:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BRAHMS *Nänie*, *Gesang der Parzen*, and *Schicksalslied*, for chorus and orchestra
BEETHOVEN Symphony No. 5

Sunday, August 7, at 8:30
The Fromm Concert at Tanglewood

eighth blackbird

Music of BERMEL, RZEWSKI, FITZELL, and GORDON

Tuesday, August 9, at 8:30

BOSTON SYMPHONY CHAMBER PLAYERS
JONATHAN BISS, piano
DAVID WILSON-JOHNSON, baritone

J.S. BACH (arr. MOZART) Preludes and Fugues for string trio, K.404a
MOZART Quintet in E-flat for piano and winds, K.452
J.S. BACH Cantata No. 82, *Ich habe genug*
BRAHMS Trio in E-flat for horn, violin, and piano, Op. 40

Thursday, August 11, at 8:30

LEON FLEISHER, piano

Music of J.S. BACH (arr. Petri and Brahms), KOSTON, PERLE, KIRCHNER, SESSIONS, and SCHUBERT

Friday, August 12, at 6 (Prelude)

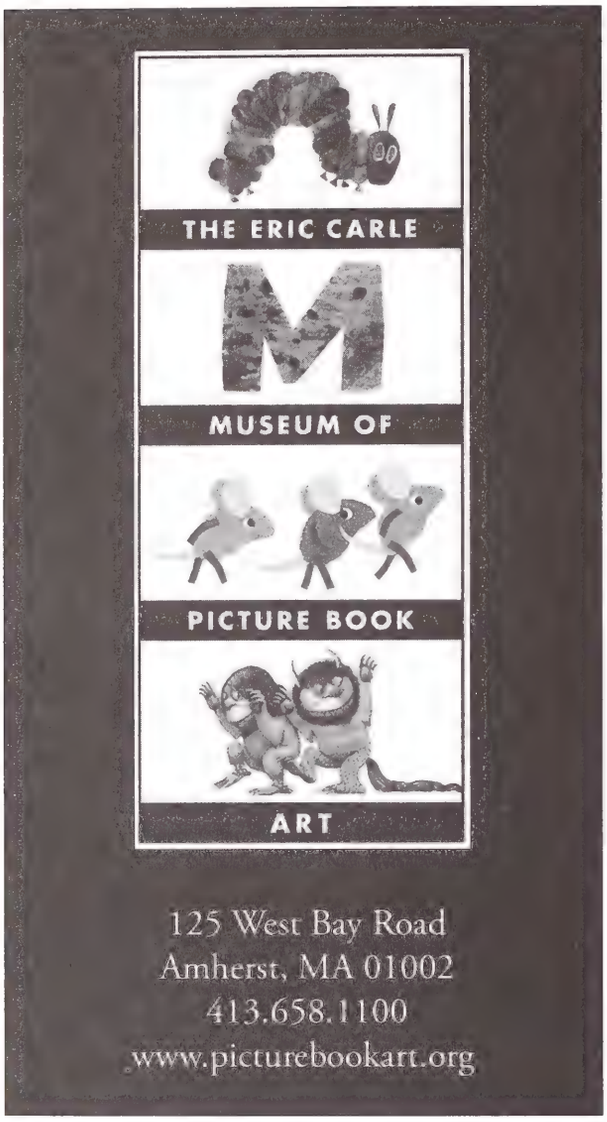
MEMBERS OF THE BSO
GIL SHAHAM, violin

Music of SCHUBERT, JAKOULOV, and BRAHMS

Friday, August 12, at 8:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
TRULS MØRK, cello
STEVEN ANSELL, viola
AWET ANDEMICAEL, PETER BRONDER, and DAVID WILSON-JOHNSON, vocal soloists
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FALLA *Master Peter's Puppet Show*
STRAUSS *Don Quixote*





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Saturday, August 13, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 14

Saturday, August 13, at 8:30

BSO—SIR ANDREW DAVIS, conductor
GIL SHAHAM, violin

MOZART Violin Concerto No. 4 in D, K.218
SHOSTAKOVICH Symphony No. 10

Sunday, August 14, at 2:30

BSO—SIR ANDREW DAVIS, conductor
SIR JAMES GALWAY, flute
ANN HOBSON PILOT, harp

ALL-MOZART PROGRAM
Overture to *The Impresario*
Concerto in C for Flute and Harp, K.299
Symphony No. 38, *Prague*

Sunday, August 14, at 8:30

BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, conductor
LINDA EDER, vocalist

To include Broadway favorites and selections from the Pops' new compact disc, "America"

Tuesday, August 16, at 8:30

YO-YO MA, cello
EMANUEL AX, piano

ALL-BEETHOVEN PROGRAM

Thursday, August 18, at 8:30

KALICHSTEIN-LAREDO-ROBINSON TRIO

Music of MOZART, TOWER, and BRAHMS

Friday, August 19, at 6 (Prelude)

MEMBERS OF THE BSO
RANDALL HODGKINSON, piano

Music of TURINA and BRAHMS

Friday, August 19, at 8:30

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
GARRICK OHLSSON, piano

RACHMANINOFF *Rhapsody on a Theme of Paganini*
RIMSKY-KORSAKOV *Scheherazade*

Saturday, August 20, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Saturday, August 20

Saturday, August 20, at 8:30

BSO—MARIN ALSOP, conductor
YO-YO MA, cello

ROUSE *Rapture*
BARBER Cello Concerto
TCHAIKOVSKY Symphony No. 5

Sunday, August 21, at 2:30

ORCHESTRA OF ST. LUKE'S
PETER OUNDJIAN, conductor
PETER SERKIN, piano

ROSSINI Overture to *Il Signor Bruschino*
MOZART Piano Concerto No. 24 in C minor, K.491
BEETHOVEN Symphony No. 3, *Eroica*

Friday, August 26, at 6 (Prelude)

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor

Music of LOTTI, LASSO, PIZZETTI, MARENZIO, and DALLAPICCOLA

Friday, August 26, at 8:30

BSO—MAREK JANOWSKI, conductor
LYNN HARRELL, cello

MOZART Serenade No. 6 in D, K.239, *Serenata notturna*
HAYDN Cello Concerto No. 2 in D
BEETHOVEN Symphony No. 2

Saturday, August 27, at 10:30 a.m.

Open Rehearsal (Pre-Rehearsal Talk at 9:30)
BSO program of Sunday, August 28

Saturday, August 27, at 8:30
Film Night at Tanglewood

BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS, conductor
JOSH GROBAN, vocalist

Sunday, August 28, at 2:30

BSO—MAREK JANOWSKI, conductor
HILLEVI MARTINPELTO, SUSAN PLATTS, KURT STREIT, and ALASTAIR MILES, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN Symphony No. 9

Programs and artists subject to change.

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2005 TANGLEWOOD MUSIC CENTER PERFORMANCE SCHEDULE

(Unless otherwise noted, all events take place in Florence Gould Auditorium, Seiji Ozawa Hall.)

Sunday, June 26, 8:30 p.m.*
Monday, June 27, 8:30 p.m.*
MARK MORRIS DANCE GROUP, TMC FELLOWS, and NEW FROMM PLAYERS
STEFAN ASBURY and STEVEN JARVI (TMC Fellow), conductors
Choreography by MARK MORRIS to music of FOSTER, MILHAUD, COWELL, and IBERT
World premiere of "Cargo," to music of Milhaud, commissioned in part by the Tanglewood Music Center of the Boston Symphony Orchestra, James Levine, Music Director, through the generous support of Michael and Sally Gordon and the Florence Gould Foundation

Monday, June 27, at 10 a.m., 1 p.m., and 4 p.m. (TH)
String Quartet Marathon: three 2-hour performances

Thursday, June 30, at 8:30 p.m. (CMH)
Music for vocal ensembles by TMC Composition Fellows

Sunday, July 3, at 10 a.m.
Chamber Music Concert

Sunday, July 3, at 2:30 p.m.
Opening Exercises
(free admission; open to the public)

Sunday, July 3, at 8:30 p.m.
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA
KURT MASUR, JULIAN KUERTI (TMC Fellow), and STEVEN JARVI (TMC Fellow), conductors
PROKOFIEV *Classical* Symphony
DUTILLEUX *The shadows of time*
BEETHOVEN Symphony No. 7

Saturday, July 9, at 6 p.m. ♪
Prelude Concert

Sunday, July 10, at 10 a.m.
Chamber Music Concert

Sunday, July 10, 1 p.m. (CMH) ♪
Prelude Concert

Sunday, July 10, at 8:30 p.m.
Vocal Recital

Wednesday, July 13, at 8:30 p.m. (Shed)*
BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
with TMC Vocal Fellows
Music of SONDHEIM

Saturday, July 16, 6 p.m. ♪
Prelude Concert

Saturday, July 16, at 8:30 p.m. (Shed)*
The Leonard Bernstein Memorial Concert
Supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean
TMC ORCHESTRA
JAMES LEVINE, conductor
VOCAL SOLOISTS
ALL-WAGNER PROGRAM
Die Walküre, Act I
Götterdämmerung, Act III

Sunday, July 17, 10 a.m.
Chamber Music Concert

Sunday, July 17, 1 p.m. (CMH) ♪
Prelude Concert

Saturday, July 23, at 6:00 p.m. ♪
Prelude Concert

Sunday, July 24, at 10 a.m.
Chamber Music Concert

Sunday, July 24, at 1 p.m. (CMH) ♪
Prelude Concert

Sunday, July 24, at 8:30 p.m.
Vocal Recital

Tuesday, July 26, at 2 p.m.*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events: Chamber Music, 2:30 p.m.; Vocal Chamber Music, 5 p.m. (SOH); Brass Fanfares, 8 p.m. (Shed)
Gala concert, 8:30 p.m. (Shed):
BSO, BOSTON POPS, and TMC ORCHESTRAS
JAMES LEVINE, SEIJI OZAWA, JOHN WILLIAMS, BRUCE HANGEN, and HANS GRAF, conductors
Music of BERLIOZ, BERNSTEIN, BEETHOVEN, and TCHAIKOVSKY

Saturday, July 30, at 6 p.m. ♪
Prelude Concert

Sunday, July 31, at 10 a.m.
Chamber Music Concert

Sunday, July 31, at 1 p.m. (CMH) ♪
Prelude Concert

(CMH) = Chamber Music Hall (TH) = Theatre
♪Admission is free, but restricted to that afternoon's 2:30pm or that evening's 8:30pm concert ticket holders.
*Tickets available through Tanglewood Box Office or SymphonyCharge.

Thursday, August 4–Monday, August 8
FESTIVAL OF CONTEMPORARY MUSIC
John Harbison, director
Guest Performers: Ursula Oppens, piano; Lucy Shelton, soprano; William Sharp, baritone; eighth blackbird
To include world premieres by Gunther Schuller and Lee Hyla
Made possible by the generous support of Dr. Raymond and Hannah H. Schneider, with additional support through grants from Argosy Foundation, The Aaron Copland Fund for Music, The Fromm Music Foundation, and The Helen F. Whitaker Fund.
Detailed program information available at the Main Gate

Sunday, August 7, at 1 p.m. (CMH) ♪
Prelude Concert

Saturday, August 13, at 6 p.m. ♪
Prelude Concert

Sunday, August 14, at 10 a.m.
Chamber Music Concert

Sunday, August 14, at 1 p.m. (CMH)
Prelude Concert

Monday, August 15, at 6 p.m. ♪
Prelude Concert

Monday, August 15, at 8:30 p.m.
The Daniel and Shirlee Cohen Freed Concert
TMC ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS, conductor
BEETHOVEN Symphony No. 6, *Pastoral*
STRAUSS *Don Juan*; Suite from *Der Rosenkavalier*

Except for concerts requiring a Tanglewood Box Office ticket (indicated by an asterisk * or music note ♪), tickets for TMC events are only available one hour before concert time.

TMC Orchestra Hall tickets	**$26**
TMC Orchestra Lawn tickets	**$11**
Other TMC concerts	**$11**

TMC Orchestra concerts are cash/charge; all other TMC concerts are cash only.

General Public and Tanglewood Donors up to $150: For TMC concerts, tickets are available one hour prior to concert start time at the Ozawa Hall Box Office only. *Please note that availability for seats inside Ozawa Hall is limited and concerts may sell out.*

Friends of Tanglewood $150+: Order your tickets for TMC Orchestra concerts (July 3; August 8 & 15) in advance by calling SymphonyCharge at 888-266-1200 or (617) 266-1200. For other TMC concerts, present your Friends of Tanglewood membership card at the Ozawa Hall Gate for admittance up to one hour prior to concert start time. Additional tickets and tickets for non-Friends are $11.

Festival of Contemporary Music Pass $50 (new this season)
Purchase a pass to the 2005 Festival of Contemporary Music, valid for six performances inside Ozawa Hall, August 4-8, and also valid as a lawn pass to the BSO Shed performance on Friday, August 5, and the Fromm Concert in Ozawa Hall on August 7.

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at www.bso.org. All programs are subject to change.



2005 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 16, 2:30 p.m.** James Gaffigan conducting music of Prokofiev, Saint-Saëns, and Adams; **Saturday, July 30, 2:30 p.m.** David Hoose conducting music of Dvořák and Harbison; **Saturday, August 13, 2:30 p.m.** David Hoose conducting music of Bach/Stokowski and Elgar

WIND ENSEMBLE PROGRAMS: **Sunday, July 17, 7 p.m.** David Martins conducting music of Gillingham, Holst, Whitacre, Beckel, Shostakovich, and Barnes; **Saturday, July 30, 11 a.m.** H. Robert Reynolds conducting music of Bolcom, Lauridsen, Grantham, Francaix, Grainger, Ticheli, and Hughes

VOCAL PROGRAMS: **Sunday, July 31, 7 p.m.** Ann Howard Jones conducting music of Schubert, Brahms, and Dello Joio, with guest conductor Craig Smith and Tanglewood Music Center Fellows in the performance of Bach Cantatas 37 and 118

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6 p.m.: **Tuesday, July 19; Wednesday, July 20; Wednesday, August 10**

Tickets available one hour before concert time. Admission is $10 for orchestra concerts, free to all other BUTI concerts. For more information call (413) 637-1430.

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www.mobydick.org
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Stockbridge, (413) 298-3926
www.berkshirebotanical.org
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Pittsfield (413) 443-7171
www.berkshiremuseum.org
The Power of Place: The Berkshires through October 30, 2005.

Barrington Stage Company
Sheffield, (413) 528-8888
www.barringtonstageco.org
Elegies 8/11-8/28; Hair 8/3-8/14; Snoopy 7/13-8/8.

Becket Arts Center of the Hillstown
Becket, (413) 623-6635
www.becketartscenter.org
Playwriting festival, arts wkshps, theater camps (5-15), exhibits, garden tour, lectures.

Berkshire Choral Festival
Sheffield, (413) 229-8526
www.choralfest.org
Choral masterpieces - 225 voices, Springfield Symphony, August 6, 13. Concert at 8 p.m.

Berkshire Music School
Pittsfield, (413) 442-1411
www.berkshiremusicschool.org
Free family concert on the lawn of BMS 8/8, 6 p.m. with MusicWorks & BSO Players.

Berkshire Opera Company
Pittsfield, (413) 442-0099
www.berkshireopera.org
L'Elisir D'Amore by Gaetano Donizetti August 25 - September 2.

Berkshire Theatre Festival
Stockbridge, (413) 298-5576
www.berkshiretheatre.org
American Buffalo 8/1-13; *Souvenir* 8/17-9/3; *Rat In The Skull* 8/1-6; *My Buddy Bill* 8/10-8/27.

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www.thecolonialtheatre.org
Tony 'n Tina's Wedding 8/6 & 8/7.
Call for show times & location.

Crane Museum of Paper Making
Dalton, (413) 684-6481
www.crane.com
Crane Museum of Paper Making. June-Mid-October, 1-5 p.m. Free Admission.

Dark Ride Project
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Take a ride on the Sensory Integrator. Wed.-Sun. 12-5. Unusual and fun!

Frelinghuysen Morris House & Studio
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Chatham, NY, (518) 392-9292
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MASS MoCA
North Adams, (413) 664-4481
www.massmoca.org
August 1 - August 31: Cai Guo-Qiang, Pere Ubu, Leipzig paintings, Loudon Wainwright, Cowboy Poets and more.

Naumkeag House and Gardens
Stockbridge, (413) 298-3239
www.thetrustees.org
Monday afternoon in the gardens – *A Child's Eye View*. 8/8, 15, 22, 29 at 2 p.m.

North Adams Museum of History and Science
North Adams, (413) 664-4700
www.geocities.com/northadamshistory
Decision to drop the bomb slide lecture 7 p.m. August 5. 60th anniversary exhibit related.

Shakespeare & Company
Lenox, (413) 637-3353
www.shakespeare.org
Now playing: *King John*, *Taming of the Shrew*, *The Tricky Part* and the free Bankside Fest.

Sheffield Historical Society
Sheffield, (413) 229-2694
www.sheffieldhistory.org
House tours Thurs. - Sat. 11-4. Changing exhibits. Old Tyme Pigge Roast & Craft Faire 8/27.

Sterling and Francine Clark Art Institute
Williamstown, (413) 458-2303
www.clarkart.edu
Exhibitions: *Jacques-Louis David* and *Folk Art Portraits of Children from the Fenimore.*

Ventfort Hall, Museum of the Gilded Age
Lenox, (413) 637-3206
www.gildedage.org
Tours daily 10-3. *Belle of Amherst*, Dickinson life performed W, Th, F 7:30, Sat 4 p.m., Sun 10 a.m.

Williams College Museum of Art
Williamstown, (413) 597-2429
www.wcma.org
Now on view: *Moving Pictures: American Art & Early Film* through December 11th.

While you're in the Berkshires, be sure to come see the Berkshire Visitors Bureau's new "Discover the Berkshires" Visitor Centers in Adams and Pittsfield. Enjoy displays, multimedia presentations, and grab the latest information on Berkshire attractions.

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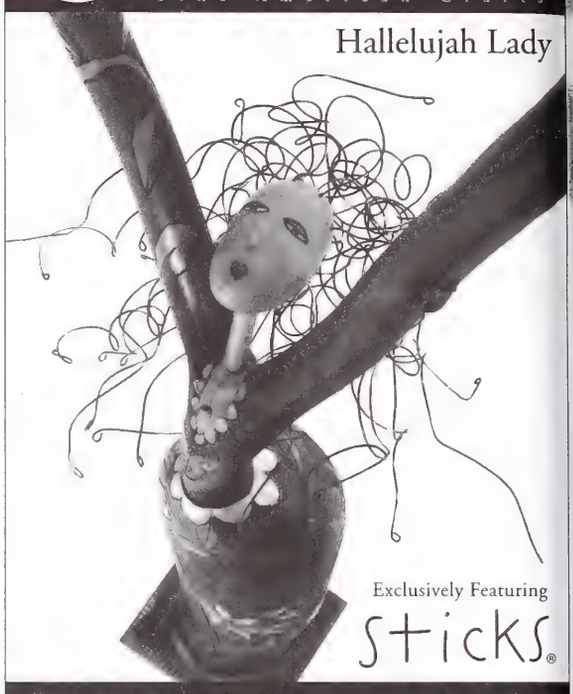
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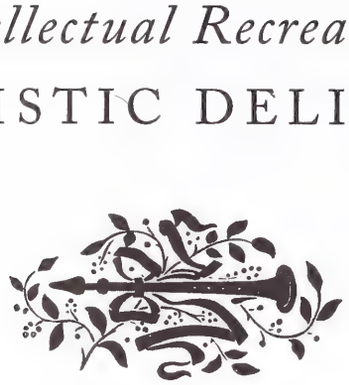
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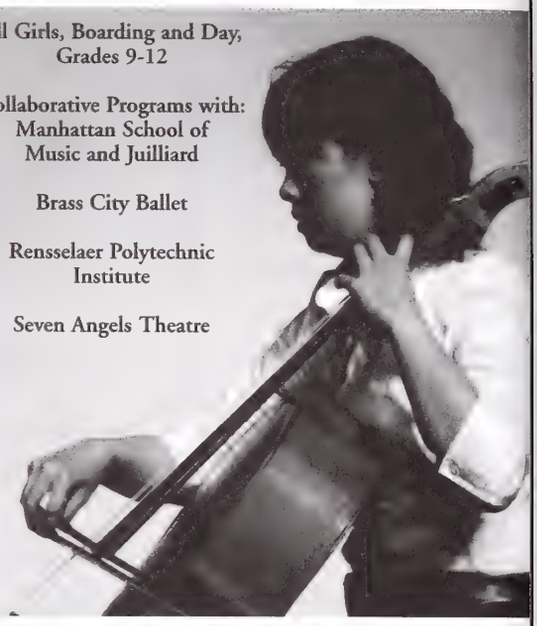
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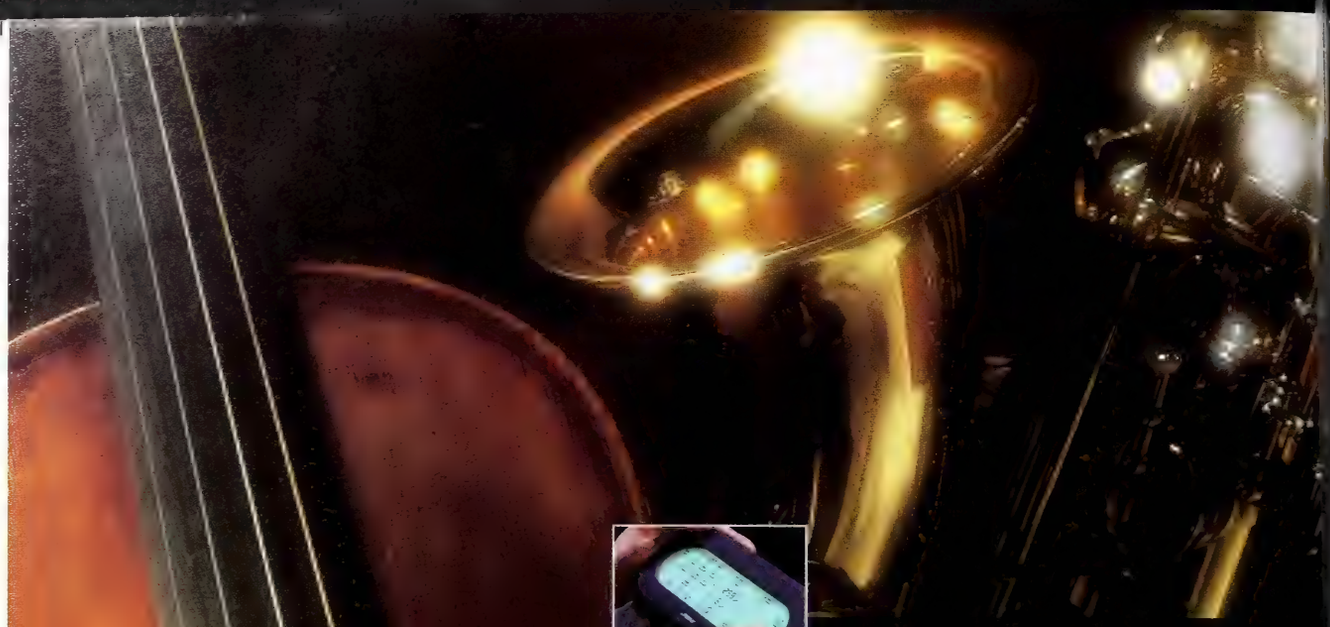
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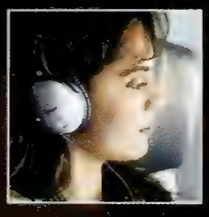
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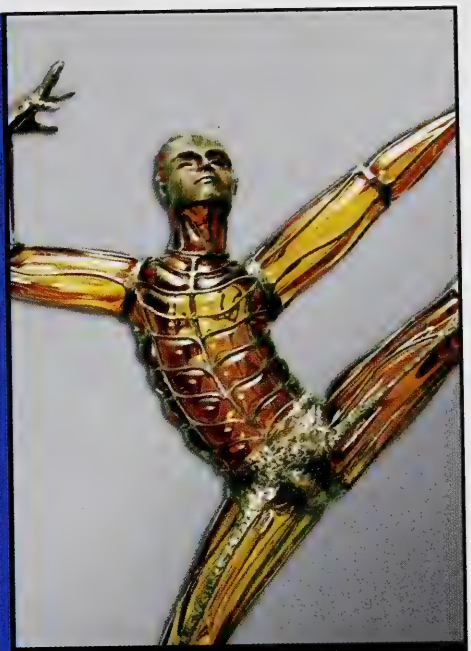
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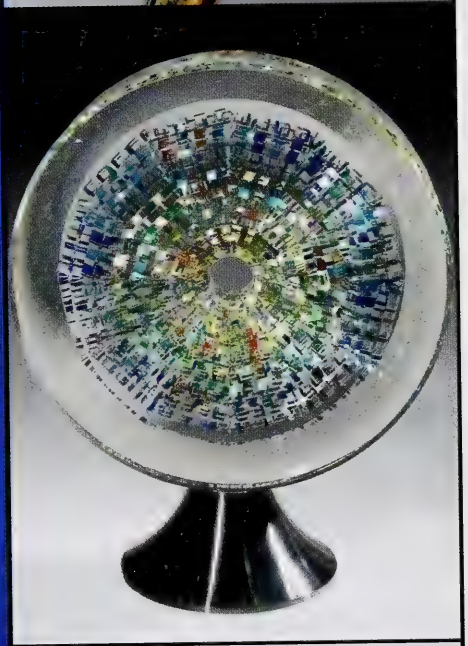
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Rich Warren, *Chicago Tribune*, 6/1/90.

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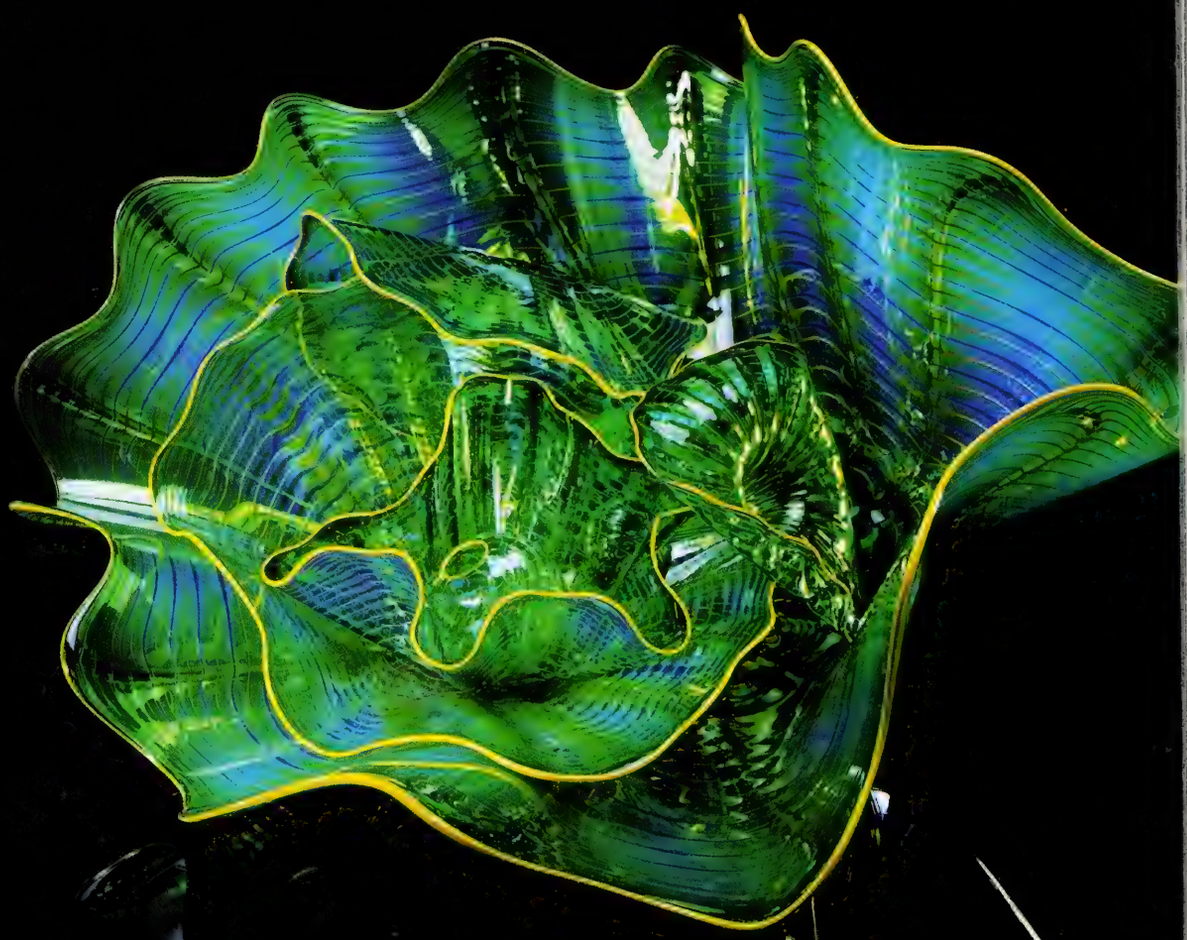




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